

# U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ € \$ % ! ? ( ) [ ]

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FIVE, NUMBER ONE, MARCH 1978





HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR  
 AARON BURNS, EDITORIAL DIRECTOR  
 EDWARD RONDTHALER, EDITORIAL DIRECTOR  
 JACK ANSON FINKE, ASSOCIATE EDITOR  
 TONY DISPIGNA, LOUISE FILI, LYDIA GERSHEY,  
 MARGARET LUBALIN, LINDA MAUTNER, ANNA McCUSKER,  
 JUREK WAJDOWICZ, ALAN WOOD, ART & PRODUCTION EDITORS  
 JOHN PRENTKI, BUSINESS AND ADVERTISING MANAGER  
 EDWARD GOTTSCHALL, EDITORIAL ADVERTISING COORDINATOR

© INTERNATIONAL TYPEFACE CORPORATION 1978  
 PUBLISHED FOUR TIMES A YEAR  
 IN MARCH, JUNE, SEPTEMBER AND DECEMBER  
 BY INTERNATIONAL TYPEFACE CORPORATION  
 216 EAST 45TH STREET, NEW YORK, N.Y. 10017  
 A JOINTLY OWNED SUBSIDIARY OF  
 PHOTO-LETTERING, INC. AND LUBALIN, BURNS & CO. INC.  
 CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK,  
 N.Y. AND AT FARMINGDALE, N.Y.  
 PUBLISHED IN U.S.A.

ITC OFFICERS:  
 EDWARD RONDTHALER, CHAIRMAN  
 AARON BURNS, PRESIDENT  
 HERB LUBALIN, EXECUTIVE VICE PRESIDENT  
 JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER  
 BOB FARBER, SENIOR VICE PRESIDENT  
 ED BENGUIAT, VICE PRESIDENT  
 STEPHEN KOPEC, VICE PRESIDENT

U.S. SUBSCRIPTION TO INDIVIDUAL \$6.00; SINGLE COPIES \$1.50  
 ELSEWHERE SUBSCRIPTION, \$8.00; SINGLE COPIES \$2.50

**In This Issue:****Editorial**

U&lc takes a look at the "change" in design technique brought about by the new technology, with a very graphic illustration by editor Herb Lubalin. Page 2.

**Pro.Files**

Continuing our popular series on the great graphic innovators with some interesting insights into the personalities and artistry of Gene Federico and Alan Fletcher. Page 4.

**The Boob Tube**

Iconoclastic wizard Lou Myers is at it again with some well-aimed barbs at the follies and foibles of TV. Page 10.

**A Star and Stripes**

A double-spread of some stunningly inventive photolithographs produced by a professor at Wesleyan University without the aid of a photo-mechanical screen or a process camera. Page 12.

**Greetings From USA**

Our favorite collector, Carol Wald, is with us again offering a lively assortment of discordantly composite "Big Name" postcards that were once the all-American rage. Page 14.

**Krazy Kwilt**

The crossword puzzle this issue is a patchwork enigma artfully designed as a blanket challenge to the ingenuity of our readers. Page 18.

**Ms. Syd Hap**

Our women's page this time around is devoted to the unique marionette artistry of Syd Hap, whose work reaches to caricatures ranging from the lowly to the famous. Page 20.

**Something For Everybody**

A regular feature returns with a follow-up of our earlier "Decimal Point" barrage of tantalizing trivia served up in clusters of ten. Page 22.

**The "Living Alphabet"**

Ever on the lookout for spectacular new letterform designs, U&lc is pleased to present still another artful rendition — this one by Florida artist Richard Coyne. Page 34.

**Rubber Stamp Winners!**

Presenting the winners in Andrew Nevai's Rubber Stamp Art Competition, thus entitling them to Herb Lubalin's magnanimous offer of a free subscription to the free U&lc. Page 37.

---

RUDYARD KIPLING

**"YOUR  
 GLAZING IS  
 NEW & YOUR  
 PLUMBING'S  
 STRANGE, BUT  
 OTHERWISE  
 I PERCEIVE  
 NO CHANGE."**

---



**K**ipling was, of course, referring to the building trades, but the same sentiment holds equally true for the graphic arts.

This notion came stunningly clear during a conversation between Herb Lubalin and Lou Dorfsman. They had been looking over the work of Bill Golden, which was reviewed in the last issue of *U&Ic*. Golden had been the longtime design director at CBS before Dorfsman succeeded him. It was apparent to both artists that Golden's efforts—of more than 25 years ago—were just as contemporary as the finest work being done today. And a look back to Golden's pages in *U&Ic* will quickly confirm this, as will a look at the work of Paul Rand, Alexey Brodovitch, and many of the other great graphic innovators of earlier times.

*In brief, Lubalin and Dorfsman "perceived" no change in design ideas now from design ideas then. Photography (other than technical improvements) hasn't changed. Illustration hasn't. The only significant change has been in typography. Today, metal-set type looks old-fashioned. There's been a revolutionary change in type.*

With the invention of phototypesetting and the introduction of computers, many previous ideas of what typographical communications should look like have gone by the board. With film, it is possible to obtain a texture for the same words that previously was impossible within the confining straitjacket of metal type.

**I**n the last two issues of *U&Ic*, we set forth in detail (our report on the Vision 77 Seminar) the many changes brought about by the new technology as well as those envisioned for the future. As Aaron Burns put it, "The growth of office word processing systems and the increased sophistication and lowered costs of phototypesetting systems offer us new typographic and design opportunities, altering the entire structure of what can be done and how we do it." We showed how we've come a long way in both our method of setting type and the final appearance of that type—from letter fitting to justification, from kerning to ragged composition, from hung punctuation to contours and runarounds, from electronic slanting to digitized art—the whole gamut of refinements that can now be programmed to a point where one can expect consistently fine typographic quality in typesetting design.

Rather than go over the same ground so recently covered, we decided to go to the source—to ask several outstanding designers how the new technology has affected them, to ask what, specifically (if anything), they would have done differently with their earlier designs had they had the new typography available.

Here's what four of them had to say:

*Lou Dorfsman (Senior VP/CBS Broadcast Group):*

*"—I am in an advantageous position—few guys have been with one company to observe the changes that have happened during a quarter of a century.*

*—I discovered that, in our work, the ideas have held up; that photography hasn't changed; that illustration hasn't gotten all that different. But, from a stylistic and fashion point of view, the type we used in the '50's and '60's looks old hat. Type was legible, yes, but it was dated... there was too much leading between lines, letter-spacing was erratic, too open...*

*—You ask me what I'd do that would be different? Phototype gives me the opportunity to be tighter in terms of contrast in the color of typography. Type can be packed tighter. The new typography is something people will have to get used to.*

*—Young people today have accustomed their ears to music which might pierce your eardrums. In the same way, people have learned to see type set in a certain way—it's habit-forming. Handling type always used to be a problem. We were always type-conscious at CBS.*

*—I'd do it differently, sure. But typography becomes a small point and not that important because, in the end, it's the ideas that matter."*

It's the ideas that matter. One man's opinion. Here, then, is another:

*Saul Bass (President, Saul Bass & Associates):*

*"—This may surprise you, but I don't think the issue you raise is of any great moment. Not in terms of the effectiveness of the communication. Type is a stylistic thing not having to do with content, usually.*

*—It's true that today typography is freer. There is a proliferation and availability of types and of new ways of setting. And, in special cases, the particular way type is used makes the difference*



**Pro.File: Gene Federico**



*G. Federico '78*

*Dian Friedman*



## CHRONOLOGY

- 18:** born in New York City, and attended the city's elementary and high schools. He received a scholarship to Pratt Institute, from which he was graduated in 2½ years.
- 38:** began his professional career, which was interrupted by a 4½ year tour of duty in the United States armed forces.
- 45:** returned to civilian life.
- 47:** was Art Director at Abbot Kimball Advertising agency.
- 48:** a stint as an editorial assistant at Fortune Magazine confirmed his interest in advertising.
- 51:** was an Art Director at Grey Advertising.
- 54:** at Doyle Dane Bernbach as AD.
- 59:** as Executive Art Director at D.D. Simon, a fashion advertising agency, he directed the creative department that produced several award-winning campaigns.
- 66:** joined Benton & Bowles as Vice President, Art Group head.
- 67:** has spent the time since in helping to develop his own agency and its very special roster of clients. Since 1972, Lord, Geller, Federico, Inc. has been a wholly owned subsidiary of the J. Walter Thompson Company.
- His work has been shown in Idea (Japan), Graphis (Switzerland), Gebrauchsgraphik (Germany), Modern Publicity (England), and CA and other publications in the United States.

"I developed only one way to make a living, and I enjoy it. I love advertising. I really think it's marvelous. I don't paint. I'm not an artist in any sense, but I do enjoy the creative part of this business."

Well-groomed in muted beiges, Gene Federico, a quiet man, goes about his business—which very much is advertising—with quiet efficiency. Gene's career spans the period from the relative calm of 1938 to today's environment wherein agencies are big business. He's a thoughtful man; his speech is sprinkled with ideas, with images, with self-knowledge. He is Director of Creative Services at Lord, Geller, Federico. We talked in the organized clutter of his New York office.

Gene was born in Greenwich Village and was one of those New York students fortunate to have had the mind-opening experience standard to members of the Art Squad formed by the sainted Leon Friend at Lincoln High.

"Friend was a guy who couldn't do anything with his own hand; but he knew what to see and how to make others see it, too. He must have bought books like crazy. He would clip from them to organize files which anyone on the Art Squad could go into and see what was being done around the world. We first found out about the Bauhaus here, about illustrators like Edy Legrand, Alexieff, Cassandre.

"At Pratt, there was another brilliant teacher, Tom Benrimo, a practicing illustrator. To him, it wasn't so much how the assignment was done, but the idea behind it, which was the beginning of my interest in design. He had a broad view and taught us about books, mathematics, philosophy.

"After I got my first job, I took a marvelous evening course with Herbert Bayer. All we ever did was photomontage—cutting things up and getting another story out of old material—basically what we do all the time."

**You mentioned your first job.**

"At Abbot Kimball Company. Kimball had this knack of going to graduation class exhibitions, picking out top students and offering them jobs for almost nothing. In 3½ years, I got a raise from \$27 to \$27.50. It didn't matter. The training was terrific. Once you got there, you could learn to swim because he threw you off the dock."

**When you began, creative people were called layout artists. There was only one art director, over all. Agencies were formed by account executives. Now, creative people...**

"...become agency heads..."

**...and design people supply words.**

"That's because, under certain circumstances, it became better business. The advertising was fresher, it sold more of the client's goods, and the client couldn't say he wanted to listen to the account man rather than to the creative department. It would be stupid. There's only one thing to do—sell goods. It's how fresh it's done, how audacious it needs to be, how pointed."

**Generally, how do you approach a problem?**

"I look at things a lot—television, print, collateral material. I want to get a feeling of what's out there. The best way to advertise is to say something a little differently; otherwise you don't advertise, you camouflage—wasting the client's money.

"To be seen, to be noted, is what I'm interested in—and having the image retained. Simplification is very important, if the product can stand simplification. Presentation keeps changing, based on what you're trying to sell. You have to be careful.

"What you do, actually, is sell yourself first. I don't know if it's myself or my little tribe here, but that sell has to be first. I think you do a better job for your client."

**Is the term art director being phased out for "designer"?**

It's about time. There's a tremendous overlap. Art Director is a funny term. The AD Club is having that problem. The old members don't want to phase out the term, but it has to go to Communication sometime. There are other clubs which appeal to both copy and graphics. In many ways, AD meant producer. You grabbed a little from the art work, the type, the photograph and put it all together within a page size—produced it. In terms of what it should be, it's to create a message, and an image that goes with it.

"You can't separate image and message. That's the voice you use to make the content of what you're saying. That comes out clearly in anything Bill Golden did. He knew the advertising problem, and solved it in the correct voice wrapped in the correct image.

"Simplification, that's what it's all about. Absolutely pared down. You have to be strong. You have to have a good idea, too. Bill Bernbach is great at putting ideas into words that make it easy to be extended into graphics." (Federico smiles, recollecting.) "'She's Got To Go Out' went on endlessly."

**You worked with Bernbach on that Woman's Day campaign. Why did you leave DDB?**

"...a lot of things, I guess. I liked it, as a place. I tried a long time to get in it. I went to work for Grey because Paul [Rand] told me Bernbach was the creative director and was a terrific guy. A month later, he pulled out. Three years later, at a PTA meeting, Bob Gage asked if I'd join them. I was very willing to.

"I think I did some nice things there, but there was a point...I felt I wanted fewer people around me. And there was an opportunity at Doug Simon, a small agency.

"It was nice at Simon, but it was just fashion, and I got a kind of reputation for being a fashion creative person, which is silly. I figure I can do anything in this business. At any rate, I went to Benton & Bowles."

**In a two-career household,\* do you wear your life everyday? Is it 24 hours of involvement with job, music, art?**

"Yes. Film is very interesting to me because of ideas in it—Buñuel, Wertmüller, some of the Germans. But art? I can't use that word. I appreciate music and painting. I don't know what art's all about. I think the true artists—on Mozart's level, or Picasso—really aren't innovative. They have a fantastic sense of form and are able to bring the past up to the present in a language today can understand. Creativity isn't a good word for this. It's the formal sense of putting down something that has to be understood, that makes yesterday clear."

**Do you and Helen work together, bounce off ideas? Or are you competitive?**

"Helen used to be in this business; she's not unknowing. She's an idea person, but really an illustrator. We each have special tastes, which leads to discussions—about what I'm trying to do in this particular time, a little differently from what was done five years ago...I'm interested now in the language of the streets.

"I think everything starts there. Peasants wear clothing designed for specific tribal reasons. St. Laurent will pick it up, make it high fashion. But where does any expression of the times start? Always in the streets—that large voice of many voices.

"The Alsatian philosopher Emil Durkheim talked about the social mind, the social body, in direct contrast to our feelings of the Great I Am. We can't live comfortably without thinking we're the center of our egocentric worlds. There are a billion egocentric worlds. The multitudinous voices out there dictate what's happening. Nobody in a cocoon can do the job. To know the changing voices of the street, you have to walk there, or listen. Unless you keep up with it, you're behind.

"Sometimes people you work with are a little conservative. Does that sound like sour grapes? I want to move fast. I hate doing something that's been done. It's a disservice to the client. I hate to change a good idea into a lesser one—the kind of compromise that's unnecessary."

**Are there things you've left undone?**

"I don't think so. All you need is time to get them done. In the country, I get into tennis and let things slide. Even this office. Look at the mess. But there are so many things going. They all mean something. Does that mean I want a simpler life? I don't think so."

**Just more shelves.**

\*The household's other career belongs to Ms. Helen Federico, the illustrator.

GERTRUDE SNYDER



The ambience of the London interview with Alan Fletcher was a civilized delight. Unflappable Fletcher is one of the original partners in Pentagram, the internationally successful design organization. London-based in factory space they have converted stunningly to house their studio and offices.

Our conversation (with no telephone interruptions), over beer for Alan, vermouth for me, was in the airy conference room facing a wall hung high with an eclectic collection of tribal masks.

Fletcher is a good-looking, taut-skinned, graying sophisticate, earthy and straight-talking, with a quick and clear mind. He thinks first, then answers easily, his Britishness predominant in his speech. With the sound turned off, as in this printed report, a strong characteristic of the man gets lost. Fletcher's wit is inflectious.

We talked about the team of designers that is Pentagram, and the totally British system that produced them.

"Pentagram is actually seven people; it was five when we got the name. It's difficult to get five guys to agree on a name off the personal basis. It gives a chance to people who want to join you without interfering with continuity. Letters say 'Dear Pentagram.' Other names we thought of were already registered. Because we are in Europe, we had to have a name that could be remembered by non-English speaking people. We get a fair proportion of work from other countries in Europe.

"We don't have one style, partly because of the number of partners: two architects, a product designer and four graphic partners who are all slightly different — a difference of expertise within the graphic. None of us is really very good at any one thing. In a way, that gives us liberty to do what we like. What we try and sell is an answer to a problem, done to the highest standard.

"Here in London, everything's slower. If you have a piece of typesetting, you don't get it back in a day. You have to wait a day and a half, and that, of course, is quite good. It means the client doesn't expect his job tomorrow. Deadlines are within the human scale. I don't think I've worked many weekends over the last ten years. Of course we have deadlines, but they're not on your neck and back.

"There's an interesting array of jobs — designs for hi-fi equipment; planning a New Technology exhibition; a program of corporate identity for Clark's Shoes; a range of cosmetics for a Japanese company. We're doing a restoration of a part of London behind Oxford Street. The span of work is enormous, although in fact, we don't have many clients."

#### **Does that mean you get a lot of money for each job?**

"We're certainly among the five most expensive job offices in Europe, because we generally get the fees we ask for. But in British firms, that doesn't mean you're making money. The government will take nine-tenths of every pound over 10 or 12,000 a year, so there's not much point

in earning more than that. You're better off trying to get the job done as well as possible, to rely more on quality than on output.

"The reality is that any money we get, we plow back in the business because you can't take it out. So we have a Cordon Bleu cook who comes in every day. All the staff eats together; we can talk to each other. It actually is a civilized way of working."

#### **How do you work with clients?**

"We've managed to build a reputation through bloodmindedness — something Bob Gill had to do with when we first started — translating a New York attitude into a British environment. A client tends not to come here unless he actually wants — or thinks he wants — what we possibly have to give.

"Generally, if we start working on a job, it very rarely gets turned down. If the client doesn't like it, maybe he has a damned good reason, and he convinces us, or vice versa. We try to work in stages, so that either party, at any one stage, can cut out without causing a trauma."

#### **On having become a designer.**

"I couldn't do anything else. Most designers are introverted people. The one thing they can do better than anyone else at school is to pee further or spit further. Drawing, you do on your own, with that curious ambition. If you're not good academically, the two qualities together produce a designer.

"I'm talking about British designers. Britain has more design schools than the rest of Europe put together. There must be a dozen or more within London. The BBC is the biggest employer of design on staff — for sets, costumes, graphics.

"In England, don't you know, if you were academically good at mathematics, English literature, at languages, then you go to University. If you're not academically bright, you go to the next over, which is insurance or a bank or whatever. I refused to go to an insurance company. I didn't know of other sorts of jobs."

#### **From starting point to Pentagram was circuitous.**

"When I graduated from the Central School of Arts, I couldn't get a job, not even as a laborer. It was the time of the Korean War. So I went to Spain and taught English in Berlitz, and did lots of drawing. I applied to the Royal College of Art. That's the one that takes you when you've been to other art schools. I got in, and stayed three years.

"Then the Royal College began an exchange scheme with Yale. I got a major travelling scholarship, and went to Yale.

"...When I left Yale, I was offered a job for three months at Container Corporation. I spent that money on the West Coast having a look around. I arrived back in New York, broke, the day Sputnik went up. I actually ended up working for *Fortune* for a year in the promotion department. Then I came back to England."

#### **Why didn't you stay in America?**

"I don't know; I always feel at home in New York. It was very important to me that I went there when I did.... It was really for three reasons. If I stayed, it would be difficult if ever I wanted to move back to Europe. The acceleration of that part of your (Americans') life is much faster, although you can be more successful, earn more money. And you put down roots at a much faster rate.

"The second reason is that my wife is also European, and although she loved America she preferred living here. The third reason is that I've always hated a lifestyle which involved commuting, which seemed to me to be a waste of time to have a family. What I was staggered about in America was how people took that as a matter of fact. I could not travel more than 20 minutes between where I lived and where I worked."

#### **And now you live in London proper. Is the life of the city vital to you?**

"London has a marvelous blend of life. I have a house right next to Portobello Road, ten minutes from here — an old mews house with a small garden. I'm nearer to Piccadilly than Greenwich Village is to the Broadway theatre district.

"It's an international city, a true crossroads. Three times a week the phone rings and it's someone at Heathrow. We know a lot of designers and people in the same world, and we're all friends of one degree or another. They always call and we have lunch and that's very nice.

#### **Urbane Fletcher, husband of the vibrant Paola, father of teenage Rafaella, takes an objective look:**

"Actually, I'm a visual person. I treasure little things like a sketch on the back of an envelope. I have them at home. I like inventions more than styles. Found objects are more interesting than objects manufactured to be objects.

"I find movies easier than the theatre. If it's a bad play, that's agony. If it's a bad film, you can participate a bit more. Music, I like, but I suspect I'm tone deaf. I could just as well listen whether it be Satie, Dylan or Azneavour.

"People have to be stimulating or I get bored, a bit quickly, I think. Colin Forbes says I've got so many friends because I've got a low interest threshold, which may be true.

"I'm not a dissatisfied person. Most designers will tell you they want to do something else — to make films, to do this or the other. I don't have time to think about changing. My days leave me so full. If it doesn't interest me, it bores me. If it bores me, I change to something that doesn't.

"On the whole, I think I keep the equilibrium going."

GERTRUDE SNYDER

#### CHRONOLOGY

- 1931:** born in Nairobi, Kenya. He received his education at Christ's Hospital, the LCC Central School of Arts & Crafts, and the Royal College of Art. He came to the United States as an exchange student to attend the School of Architecture and Design at Yale University, where he received a Master of Fine Arts degree.
- 1958:** began his professional career as a designer on the staff of *Fortune Magazine*, New York.
- 1959-65:** worked in London as a freelance designer.
- 1962-65:** joined forces with two other designers to establish the firm of Fletcher, Forbes & Gill.
- 1965-72:** the company realigned to become Crosby, Fletcher, Forbes.
- 1972:** became one of the founding fathers of Pentagram.
- 1973:** was elected president of the Designers and Art Directors Association, London.
- 1974:** received the Gold Award for Design, D&AD London; was awarded the "One Show" Gold Award for Design, New York.
- 1977:** was a co-recipient of the London D&AD President's Award for outstanding service and design.

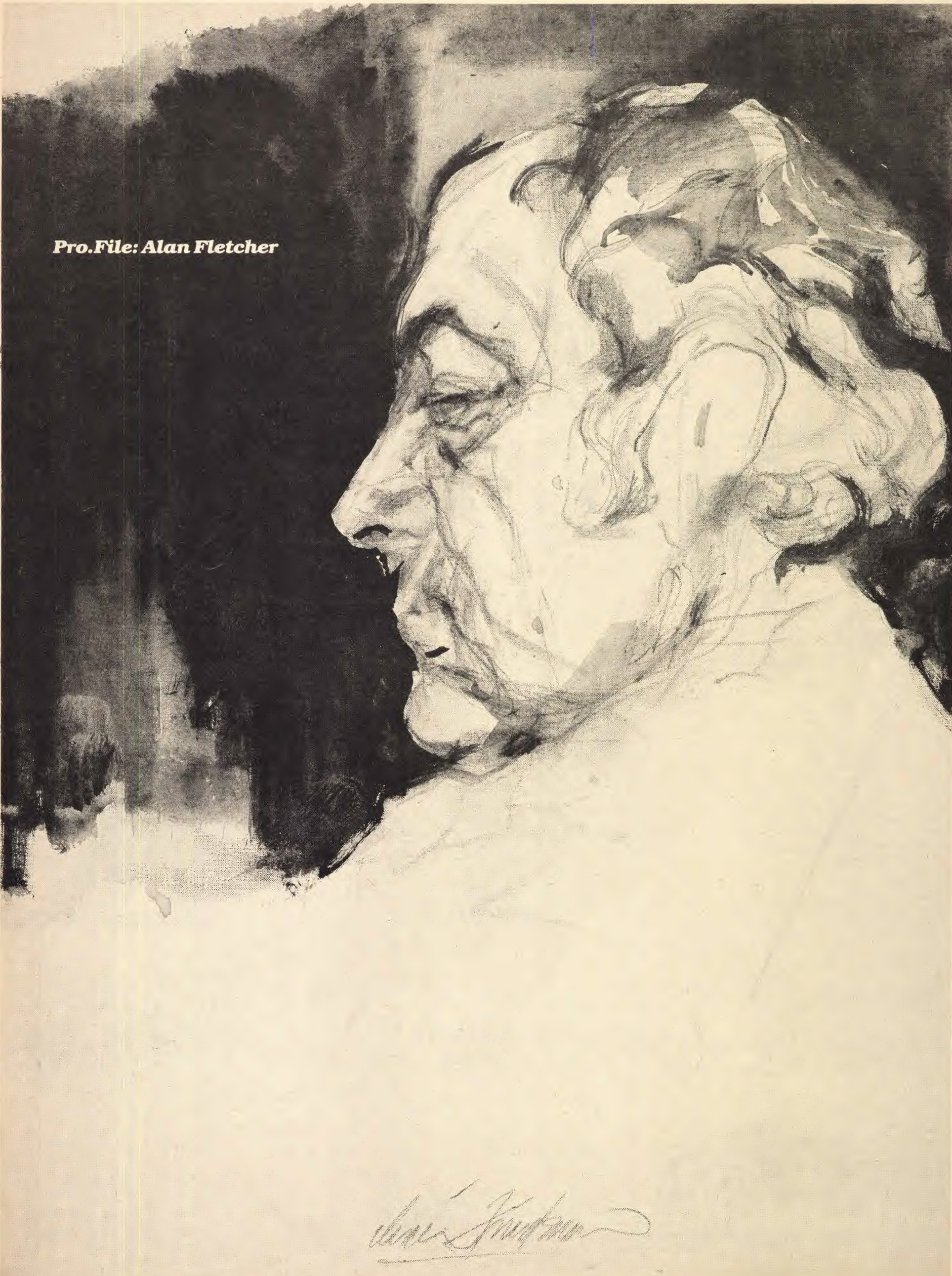
He is an associate of the Royal College of Art and a Fellow in the Society of Industrial Artists and Designers, and he has been named a Royal Designer for Industry. He is a member of Alliance Graphique Internationale.

#### SELECTIVE BIBLIOGRAPHY

Alan Fletcher would rather do than say. His words don't often appear in print. He is, however, co-author of the following: "Graphic Design: A Visual Comparison"; "A Sign System Manual"; and "Identity Kits," all published by Studio Vista. He is author and illustrator of a children's book: "Was Ich Sah," published by Oetinger.

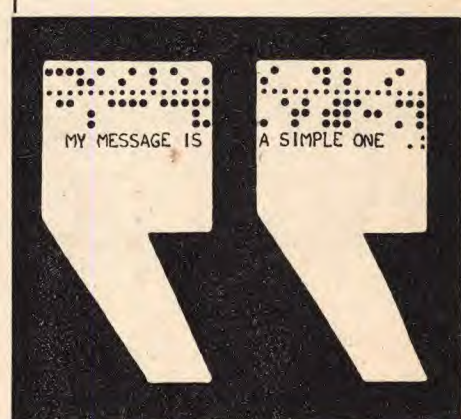
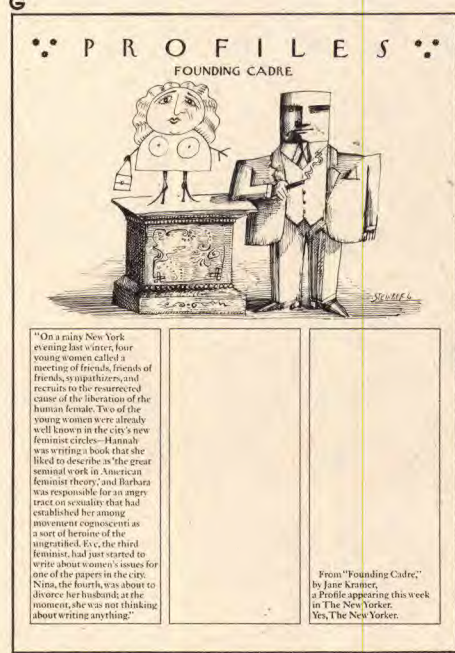
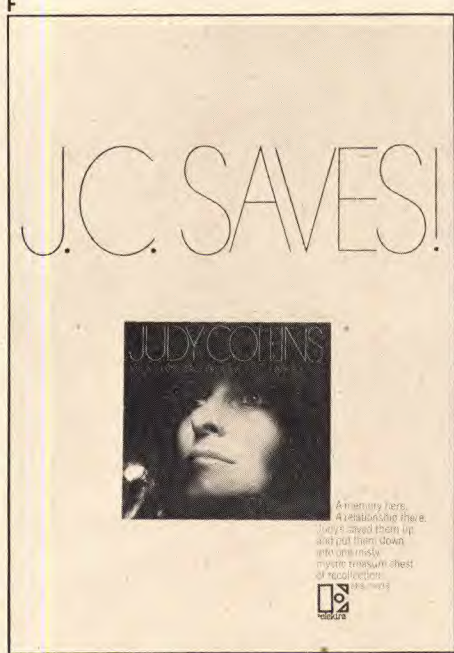
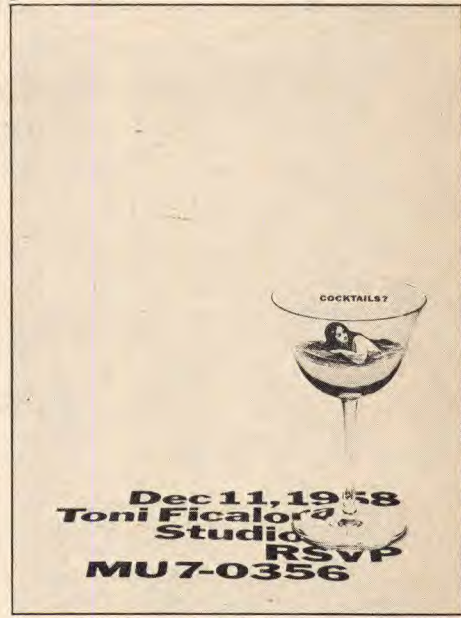


**Pro.File: Alan Fletcher**



*Dian Friedman*

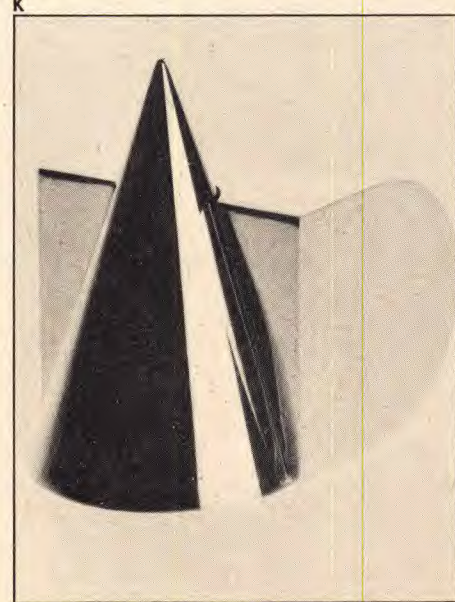




A Family Greetings Card, 1974.  
 B Ad for Woman's Day Magazine for Doyle Dane Bernbach.  
 C Mailing for William Bell, photographer, announcing new address and phone number.  
 D Invitation to Toni Ficalora cocktail party.

E "Great Ideas of Western Man." Ad for Container Corporation series.  
 F Ad for Continer record album for Elektra Records.  
 G One of an ad series for New Yorker Magazine.  
 H Proposed idea for IBM for Benton & Bowles.  
 I Experimental design for nobody in particular.

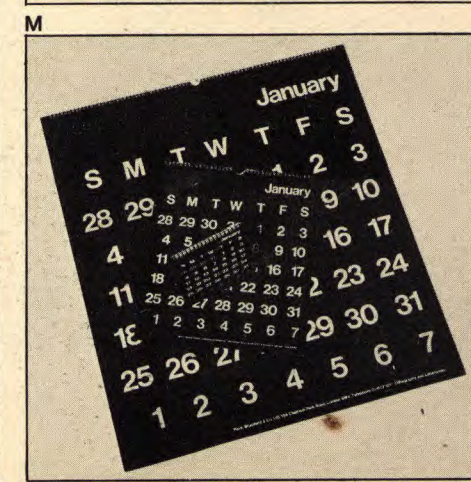
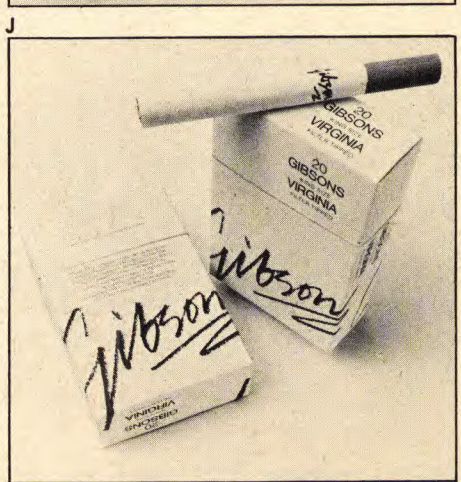
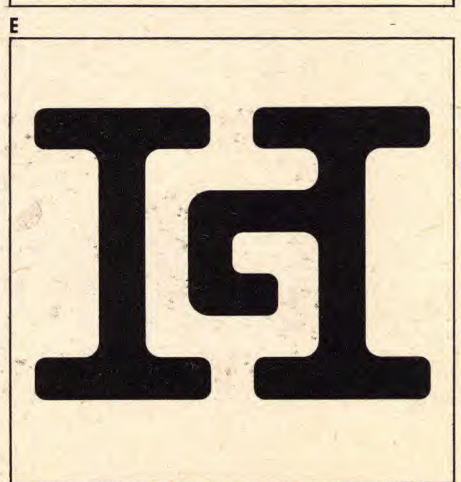
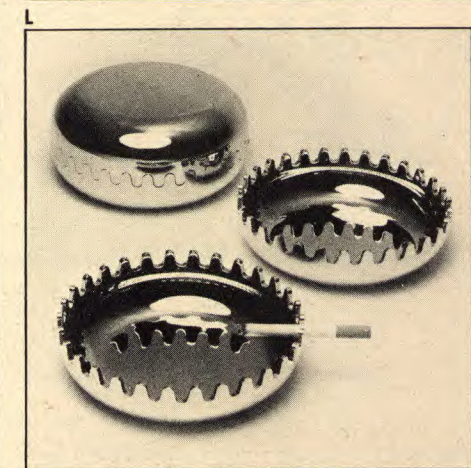
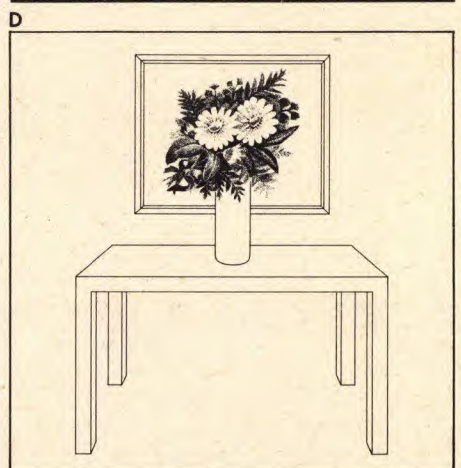
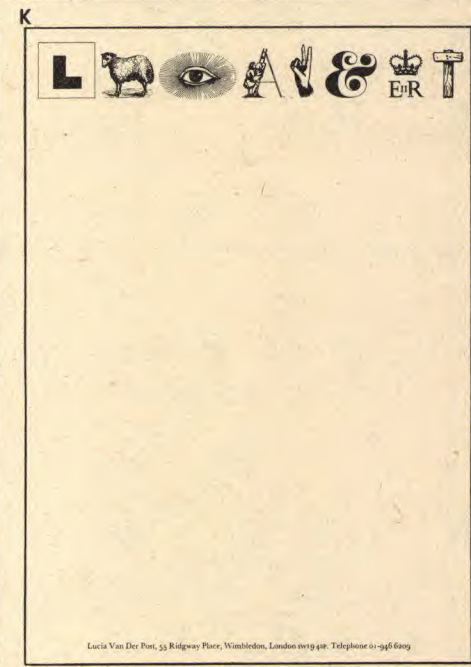
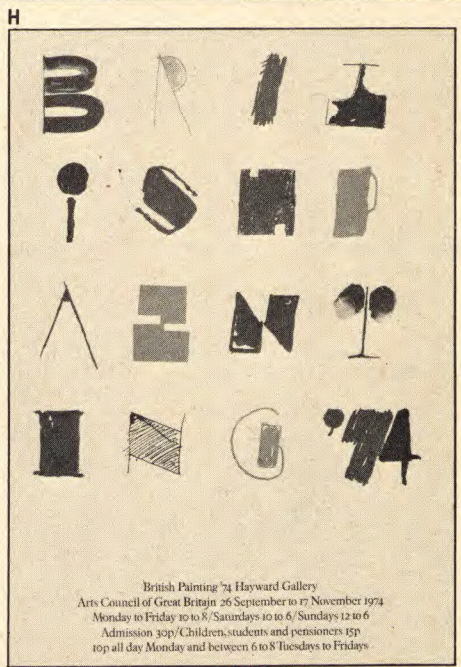
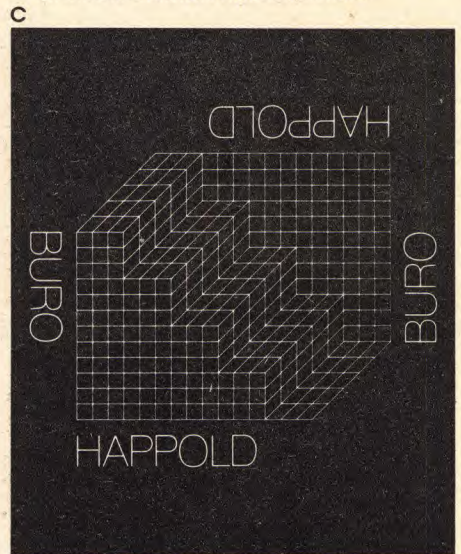
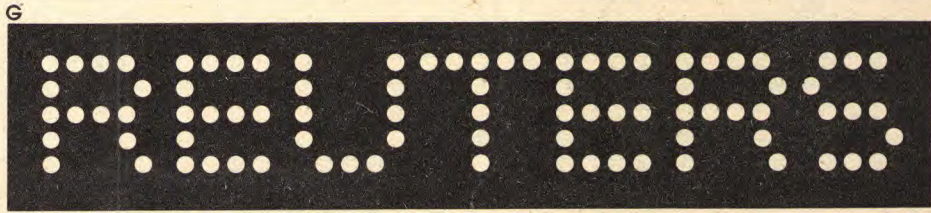
J Double spread editorial design for Saturday Evening Post.  
 K Medal designed for Art Directors Club Hall of Fame recipients.  
 L Ad promoting Benton & Bowles appearing in the Art Directors Annual.







- A Animated figure designed as a promotional tool for Pirelli.
- B Bookjacket for a punctuation book published by Penguin Books.
- C Symbol for Buro Happold, civil engineers.
- D Trademark for an advertising agency, Manton Woodjer Ketley and Partners.
- E Symbol for Gebrüder Heinemann, retailers of duty-free goods.
- F Logo for cosmetic products for Marks and Spencer.
- G Logo for Corporate identification for Reuters.
- H Poster on British Painting for the Arts Council of Great Britain.
- I Ball game puzzle designed as a special gift given to a select audience by Reuters.
- J Cigarette pack named for Charles Dana Gibson for Reemtsma.
- K Letterhead design for Lucia Van Der Post.
- L Clam ashtray designed for Design Objectives Ltd.
- M MCH calendar designed in three sizes for Mears Caldwell Hacker, printers.

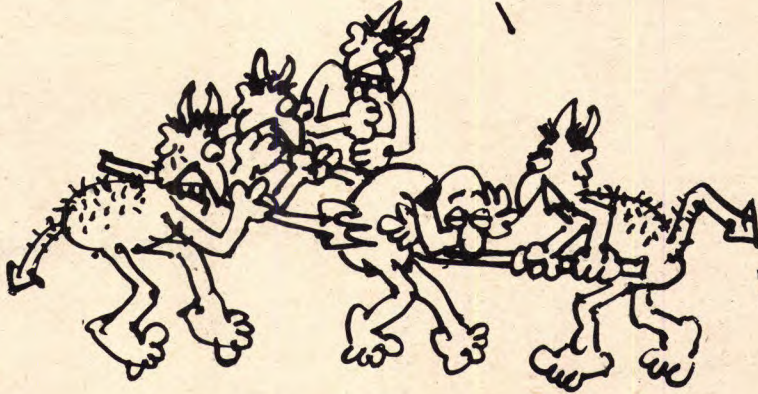




Here's the ad-idiot who did the 'i smell clean' ads on TV...



...and that 'Don't squeeze the Charmin' ads...



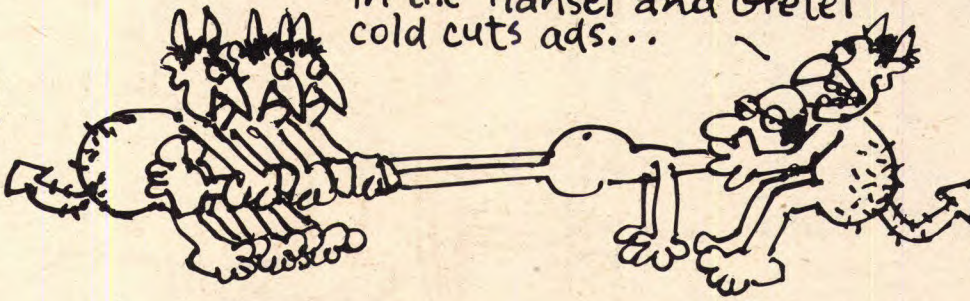
...and 'Ring around the collar' ads...



...and that damned 'Aunt Blue Belle here'...



...also that unbelievable Rudi the delicatessen man in the 'Hansel and Gretel' cold cuts ads...

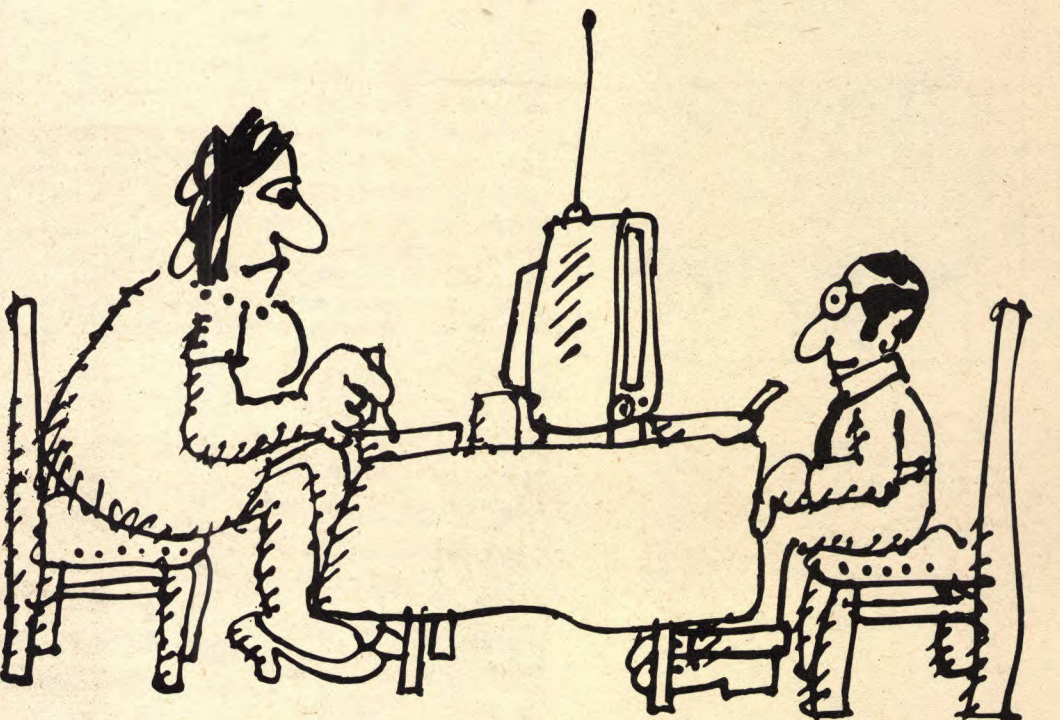
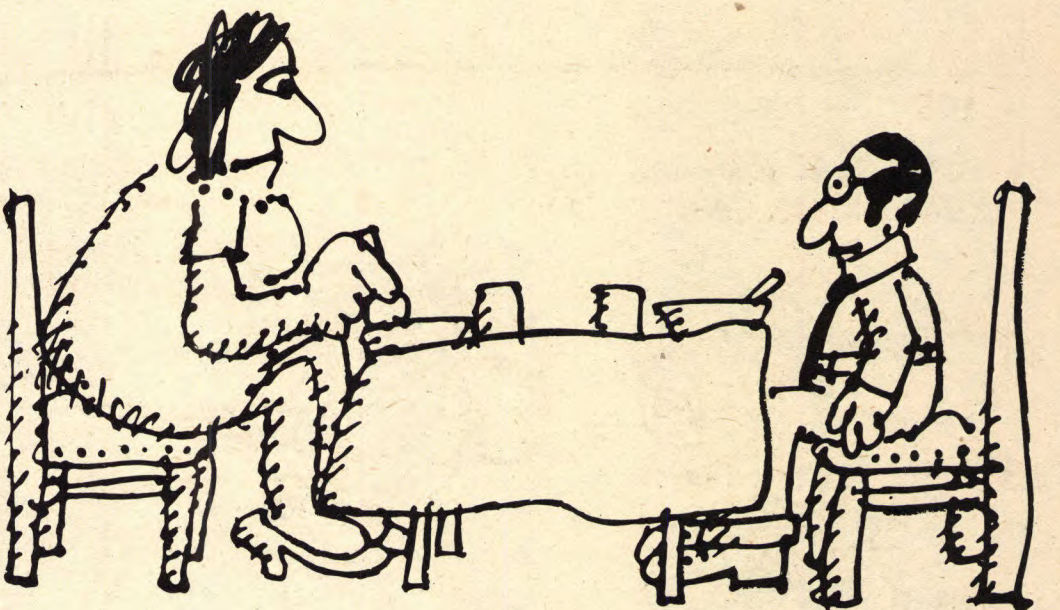
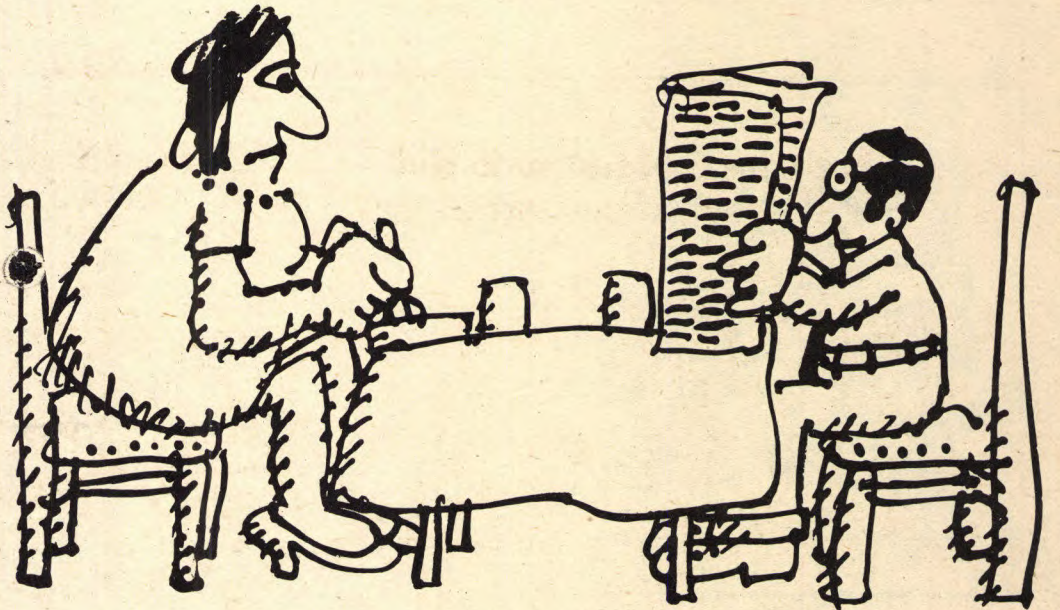
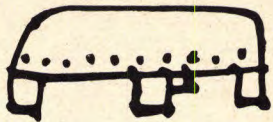
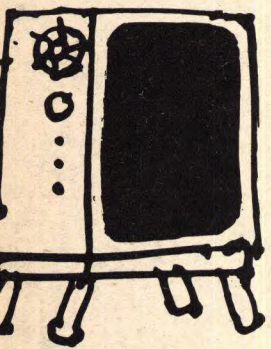
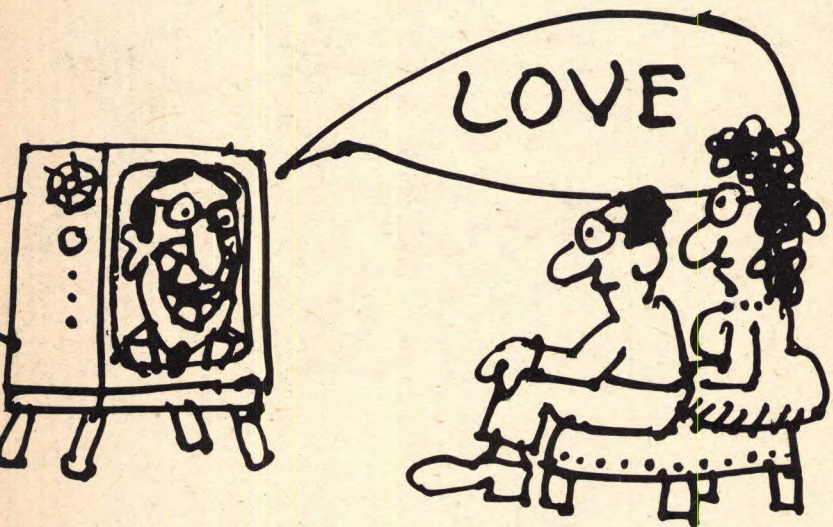
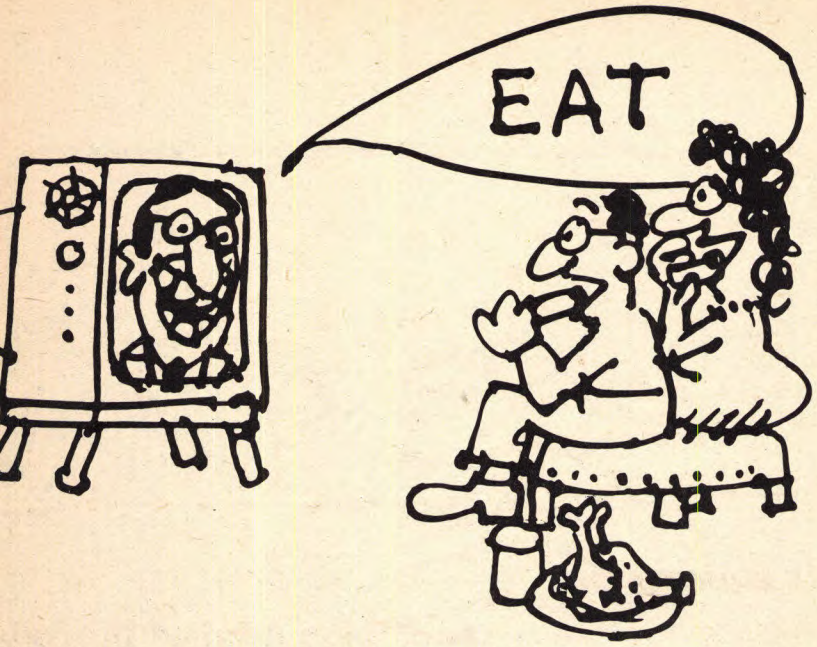


...and worst of all he wrote the 'Plop, plop, phiz, phiz— oh what a relief it is' ads...



**TV**  
by Lou Myers





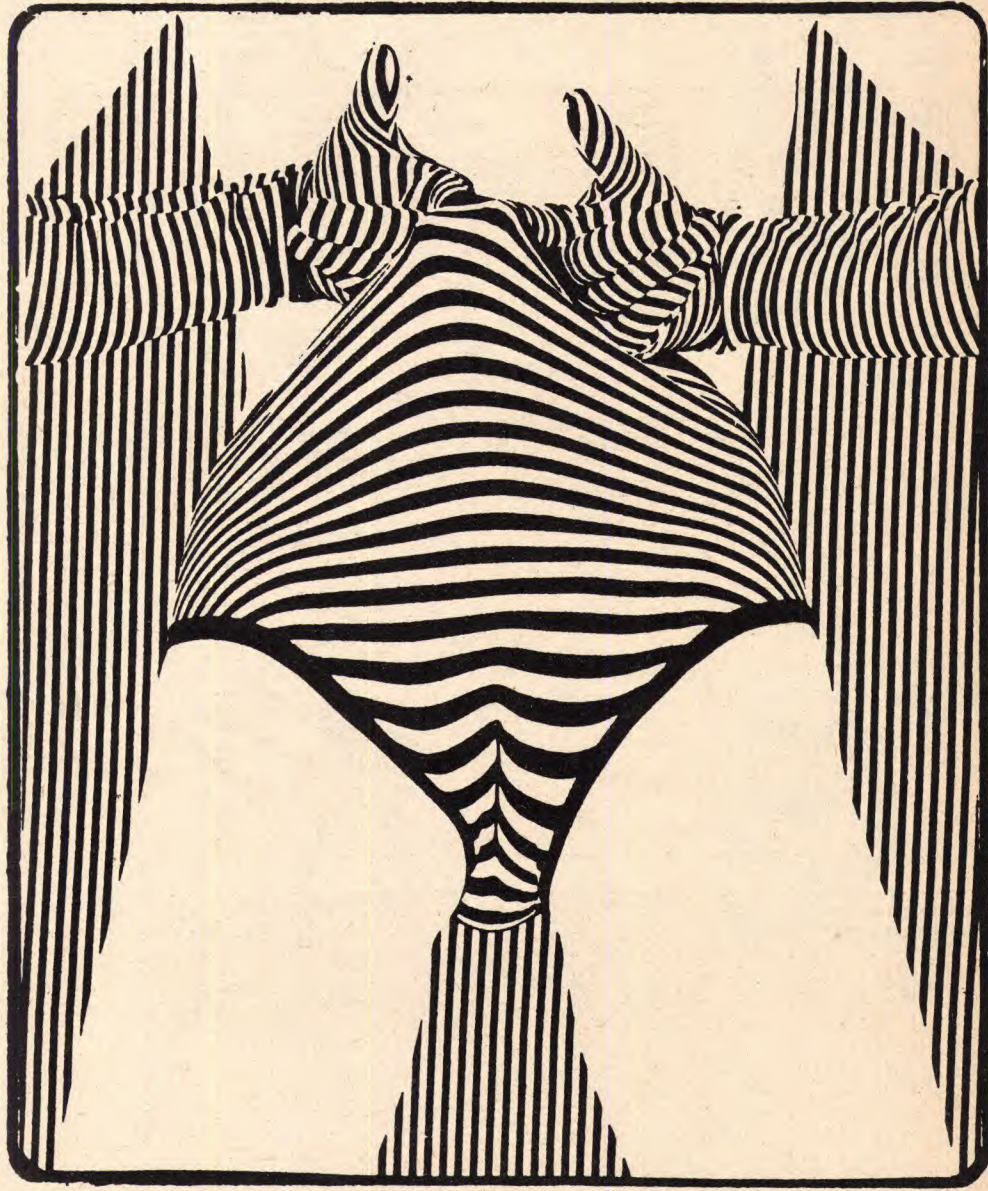




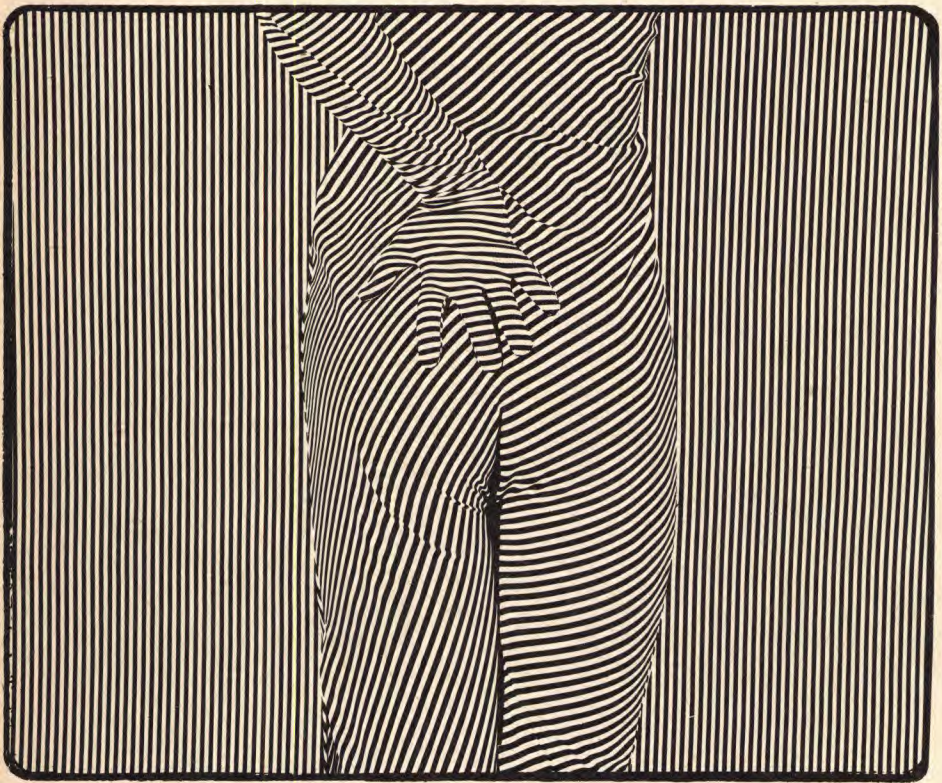
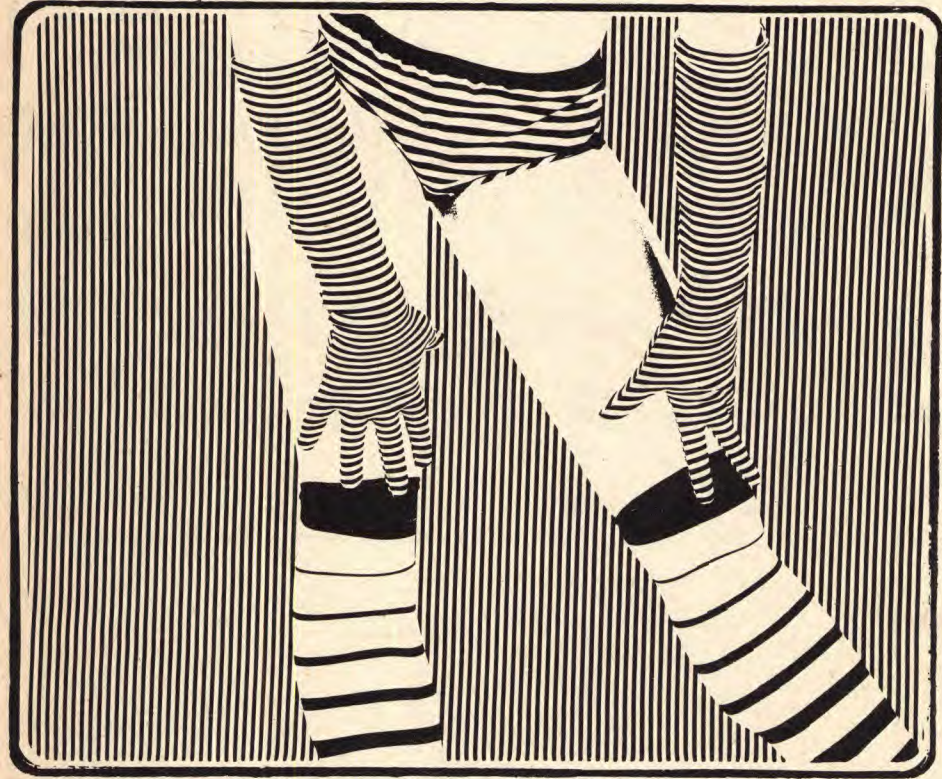
**A Star and Stripes.** TV, books, papers, and magazines are among the great diffusers of present-day language and imagery with their special semi-secret tongues—modes of delineation common to the jargon of the trades and the professions. A catchy ad slogan, a provocative design, a rock phrase or photographic expression—one day obscure to all save the initiate—may next day sweep the land. The great means of mass communication and entertainment are the fields that bear watching if we want to get a clue to the significant lingual, audio, and visual movements of the future.

Add now a tangential offshoot in these stunningly inventive photo lithographs by J. Seeley, an assistant professor of photography in the Art Department at Wesleyan University—the result (in part) of a project recently completed under an academic arts grant. They were produced without the use of a photo-mechanical screen or a process camera, and speak to us in a sensual mime language that needs no caption.

Talent, like gold, is where you find it—and U&Ic is pleased to have found it tucked away in the Art Department at Wesleyan.

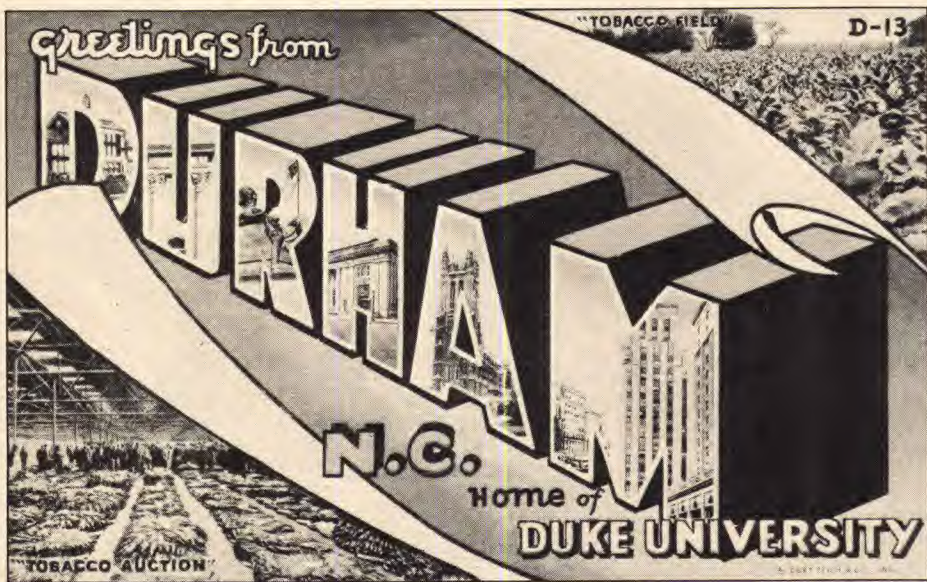








A postcard, to my way of thinking, is an excuse for writing a short sentence instead of a long letter. In pre-postcard days a traveler undoubtedly spent long evenings composing eloquent descriptions, in hesitant prose, of environment and the weather. With the advent of the picture postcard that effort was spared. The home folks were no longer required to tax imagination in order to get an idea of where a traveling friend





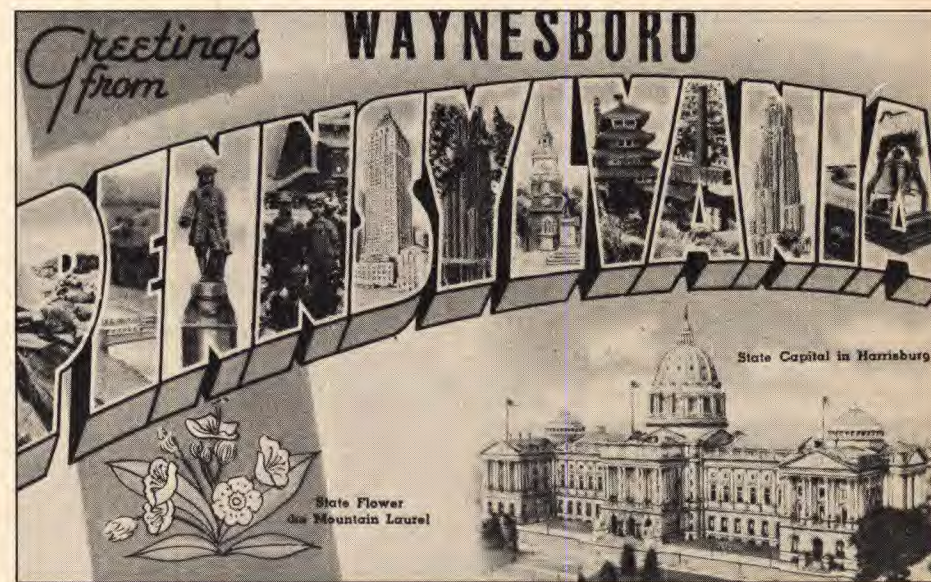
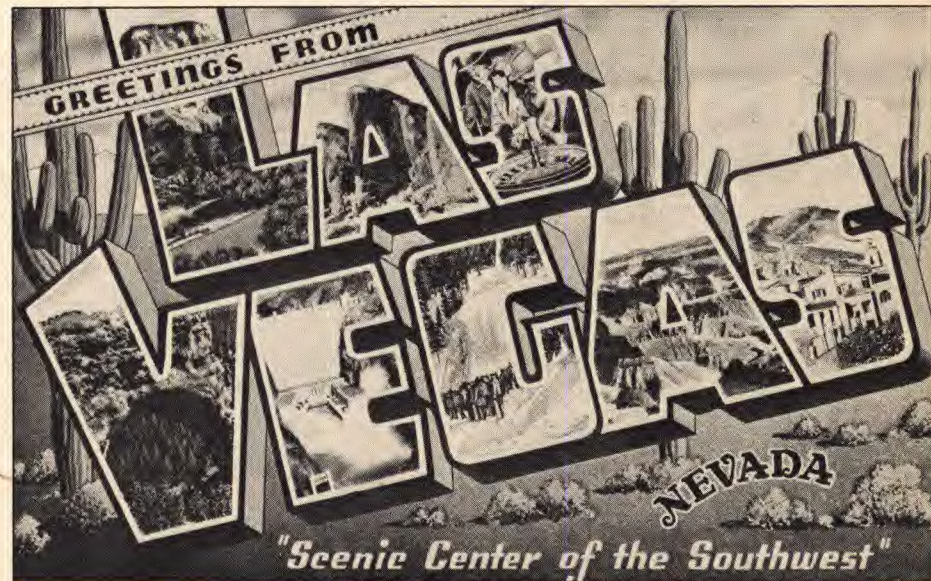
had quartered for the night. The tinted picture said it all. Soon, there was the advent of the 'Big Name' postcards and communication was even easier. With only the mere suggestion of a name the receiver could conjure up his own favorite fantasies and dreams about distant places and other people's pots of gold. Indeed, pots of gold and rainbows characterize these cards. On the backside, the usual message of how are

you, I am fine, having a swell time, wish you were here variety. But, on the front a glorious, perpetual sky of blue with the name in 3-D towering above the natural landscape. Even Westerly, Rhode Island radiates importance while the Floridian mangos flourish under a wash of sunrise and swaying palms and Texas under ten-gallon hats. America found expression for its dream. As for the weather, the card manufacturers had





a solution for that too. On the reverse side there was a line drawing of a thermometer and one only needed to put a mark at the appropriate degree to elucidate fully. Cards like these, modeled after the originals of the 1920s, 30s and 40s, are still being made today. While not very much has changed in the concept, the sunny blue sky has given way to a modern fluorescent blue, and the tacky linen paper stock of the forties



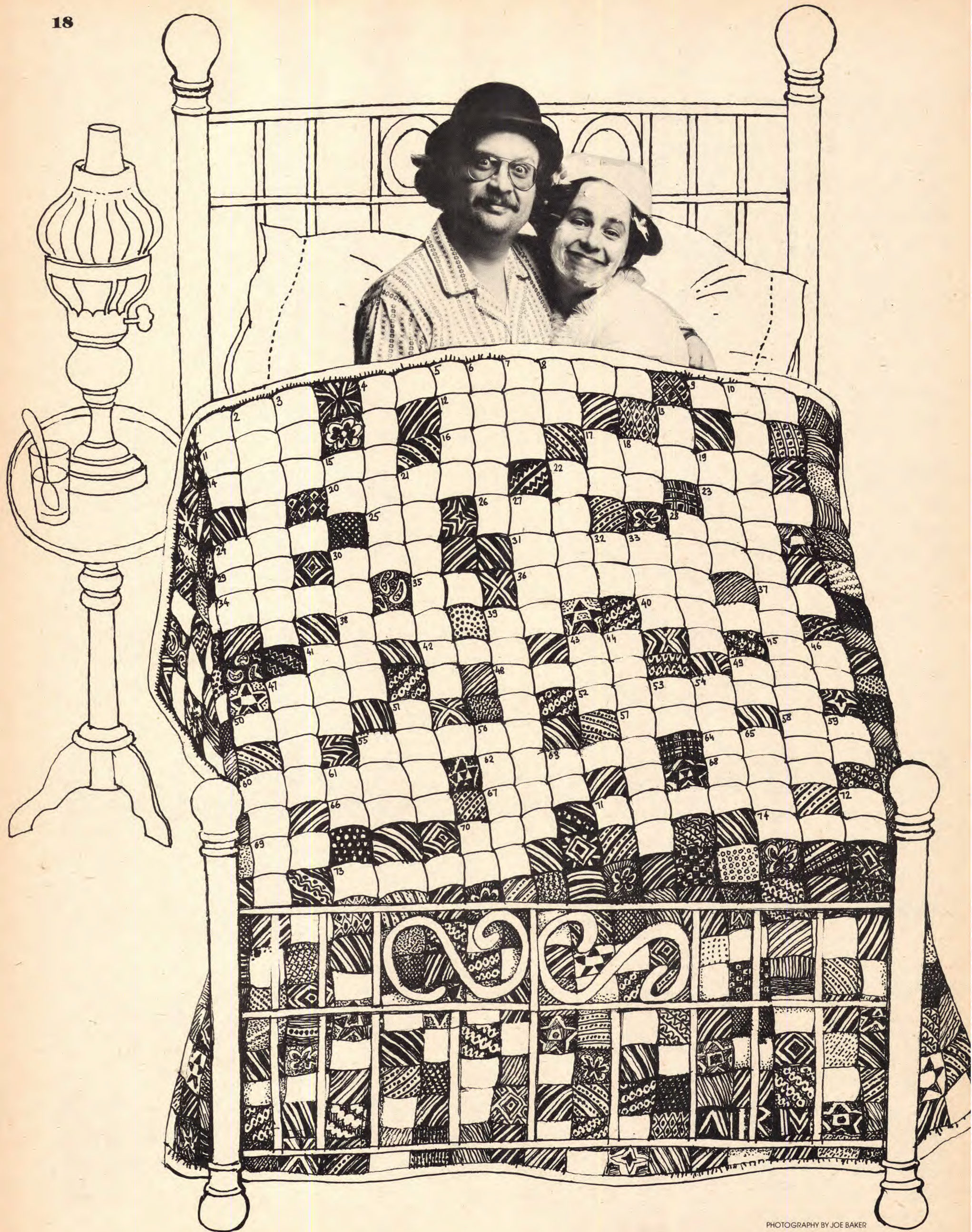




has been replaced by the tacky slick paper stock of the seventies. But one thing I notice has remained exactly the same. The scenic views which are wedged into each big letter are the same views of forty years ago. The plates were never changed. So 1930s Packards are still seen on the streets of Tennessee and Uncle Tom still stands in front of his Mississippi cabin. But America loves postcards too much to care about that. © CAROL WALD









# KRAZY KWILT

## No. 3 in a series of Very Graphic Crossword Puzzles by Al McGinley and Don McKechnie

### ACROSS

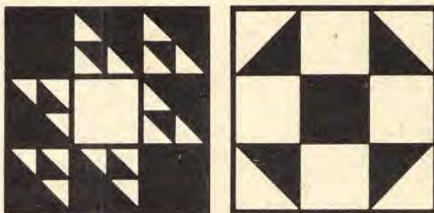
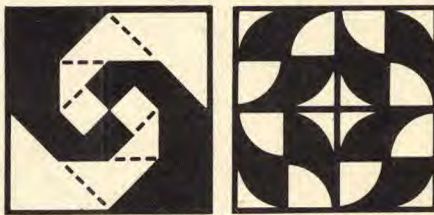
1. Strain to fill out.
4. David Duke, e.g.
9. Arthur Godfrey's instrument. (abbr.)
11. Dead language (abbr.)
12. High as a \_\_\_\_\_.
14. Medieval European cargo ship.
16. Winter road condition.
17. Actress Lisa and family.
20. Ill-smelling quadruped.
22. \_\_\_\_\_ luck.
23. \_\_\_\_\_ metric.
24. Pallid.
25. Where the General Assembly meets. (abbr.)
26. What Jean Claude Killy does.
28. Chemical suffix.
29. "A. \_\_\_\_\_." (Astronauts' affirmative)
30. "\_\_\_\_\_ Katie." (Song Title)
31. WWII anti-aircraft guns.
34. "Showboat" star, Howard.
35. South Pacific member of Br. Commonwealth.
36. What the Third Reich is.
37. Ego's counterpart.
38. What one encounters of the first kind (abbr.)
39. Egyptian Spiritual entity.
40. Hebrew measures.
41. Old Testament (abbr.)
42. Conflict between nations.
43. College degree (abbr.)
45. \_\_\_\_\_ Kettle.
47. La \_\_\_\_\_ (Bolivian Cap.)
48. Soon.
49. Small river island.
50. South Korean soldier.
52. More than one shish.
55. Unfashionable.
57. It landed at Ararat.
58. Naval Police (abbr.)
60. The army's favorite color.
62. Someone far off the norm.
64. Beverages.
66. \_\_\_\_\_ amour.
67. The Coaster's Yackety \_\_\_\_\_.
68. 3.14159 et al.
69. "\_\_\_\_\_ and behold!"
70. "Blind as \_\_\_\_\_."
71. Asian snake.
73. "Please \_\_\_\_\_ before entering."
74. Heart test, for short.

### DOWN

1. Wapiti.
2. Illinois city.
3. Ike's WWII address.
4. City in Northern Iraq.
5. Related.
6. Razor cuts.
7. Porky's home.
8. \_\_\_\_\_, myself, and I.
10. What Harold does on 'is anniversary.
13. Surgeon's milieu.
15. \_\_\_\_\_, V.P.
17. Marciano/LaStarza result (abbr.)
18. Neuter pronoun.
19. A sharp twist in a line or wire.
21. Anonymous.
22. Type size.
24. Chinese fry pan.
27. New Zealand parrot.
28. Stage player.
30. Clumsy one, in Munich.
32. Rotten army job (abbr.)
33. Black and white diving bird.
39. Komic book feline.
41. Tree of the genus Quercus.
43. \_\_\_\_\_ toy. (Chinese vegetable.)
44. Basketball shoes.
46. "Where it's \_\_\_\_\_."
47. Christopher Robin's friend, \_\_\_\_\_ Bear.
49. Blood type.
51. Blackbeard sailed the Spanish \_\_\_\_\_.
53. Bromine (Chem.)
54. African relative of the Giraffe.
55. Ali/Frazier result.
56. Nanook's canoe.
59. Initials at the bottom of a letter.
60. African tree or nut.
61. "I think, therefore, I \_\_\_\_\_."
63. "Shoot out at the \_\_\_\_\_ Corral."
65. Mineral suffix.
70. John Hart's antediluvian comic strip.
72. Sm., med. or \_\_\_\_\_.

ANSWERS ON PAGE 67

### MONKEY WRENCH DRUNKARD'S PATH



### CAT'S CRADLE SHOO FLY

Did you ever sleep with a Wandering Foot? A Grapeleaf Reel, perhaps? Or a Beggar Block? How about a Double Monkey Wrench?

Never, you say? Well, maybe not. But it's possible. And there's an excellent chance your great grandmother did—every night. For all we know, she may have bedded down with a certain Dusty Miller.

Please, reader, take no offense. These are merely some of the quaint and curious names used to describe the patterns of what many consider one of America's original art forms: the quilt.

It all began, believe it or not, with knights returning home to Europe from the Crusades. They had discovered that two layers of cloth stitched together, with a layer of wooly fabric in between, kept a knight in clammy armor reasonably warm. Their wives took one look at these strange garments, nudged each other knowingly and said, "Wouldn't that be terrific for a bedcover?"

Well, it was. And the first European settlers in America brought their quilts with them. But importing cloth was a problem. So when the quilts wore out, new ones were made from scraps of old clothing. Any size, shape or color was OK. The result, esthetically, was crazy. Hence the Crazy Quilt.

Besides the hundreds of quilt patterns, there were special quilts for special occasions. Album quilts, with symbols tracing a family's history, were traditionally presented to local ministers. Friendship quilts were wedding gifts for the bride. The album quilts, not surprisingly, lasted much longer than the friendship quilts.

Alas, Elias Howe and his sewing machine hastened the decline of quilting in America. But there's been a recent resurgence. A new generation of quilters is taking lessons and holding new-fashioned "quilting bees."

So, if some evening your loved one should announce, "I'm taking a Drunkard's Path to bed tonight," don't worry. She hasn't been drinking. She's been quilting. And so to bed.



A typical Crazy Quilt patch. Actual size, 12" x 12".



Quilting can be beautiful, and so can quilters. Our warm thanks to Mary Edge of Clifton, New Jersey, the power behind this patchwork piece. Quilts abounded in the farmhouse where Mary grew up, and she has four of her own ready for the frame right now. Mary calls her designs "love patches." Because, as she says, "that's what makes them."



SEXY DANCER  
 JIMMY CARTER  
 GENE SIMMONS, THE KISS ROCK GROUP  
 MARY HARTMAN  
 ELVIS PRESLEY

# Ms. Syd Hap

she's got the world on a string



Puppetry has had quite a revival of late, courtesy largely of the delightful antics of Jim Henson's "Muppets." In keeping with the trend, our Ms. page this time around is devoted to the unique marionette artistry of Syd Hap, a triple threat lady in the field, being—not only the creator/builder of her puppet figures, but—a skilled manipulator of them as well. Although her work reaches to caricatures of such famous personalities as Jimmy Carter and Mary Hartman Mary Hartman, the bulk of her creations are caricatures of just about anybody for anybody (some 100 of them a year). As may be seen here, Syd deftly captures the essence of whatever person she parodies in an exclusive style that's very much her own. Whether the features emphasize faded jeans, gold lamé gowns, Gucci loafers, olive dry martinis, or Liberace at the piano—you name it—Syd's pastiche reproductions show an unerring eye for intricate detail, with an accuracy that's devastatingly on target. A graduate of Pratt University, Syd's work has been covered by such major publications as *The Village Voice*, *Cue*, and *New York Magazine*—and both she and her people-puppets have been seen on TV's popular Bill Boggs "Midday" show. The marionette figures are at once enduring works of art and superbly agile performers, responding merrily to the subtle dexterous string movement artfully choreographed by Syd and her husband Jeff. If you should find yourself in New York's mid-east forties, you might drop by their studio and see the lady in action. It's well worth a visit and, who knows, you might even be inspired to place an order for a custom-made caricature of yourself, your spouse, the boss.



WILLIAM F. BUCKLEY



BAG LADY



NATIONAL CLEANING CO.



ROD STEWART





Something For Everybody From U&Ic

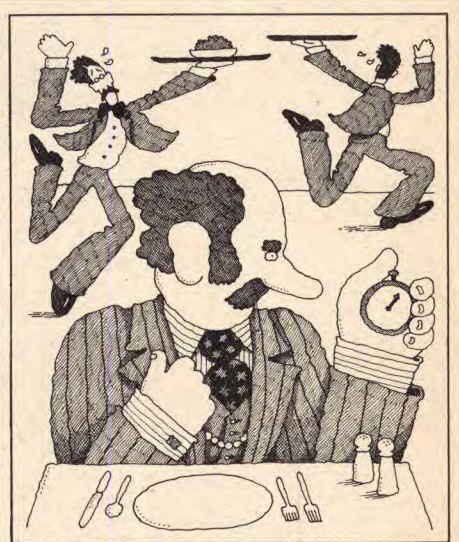
# DECIMAL POINTS:

(Continued)

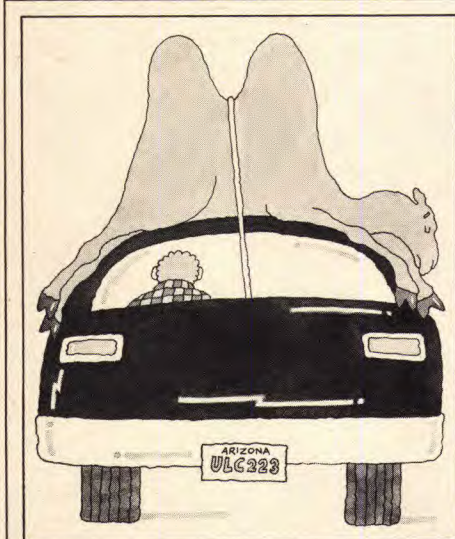
# TEN SHORT TAKES



(1) If you're thinking of putting through a long distance phone call to Bhutan, forget it; there is no telephone service in Bhutan.



(2) The word "tip," meaning a gratuity, was originally an acronym standing for "To Insure Promptness."



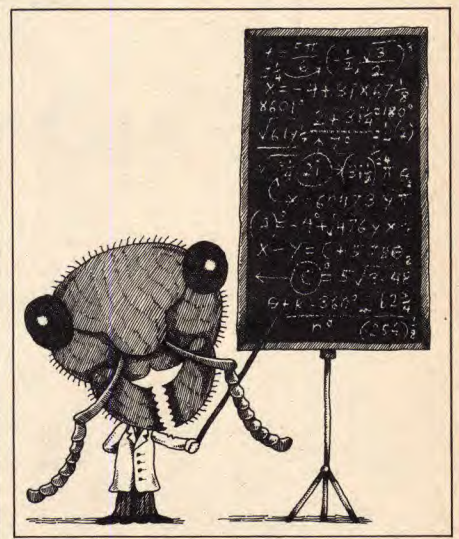
(3) It is illegal to hunt camels in the state of Arizona.



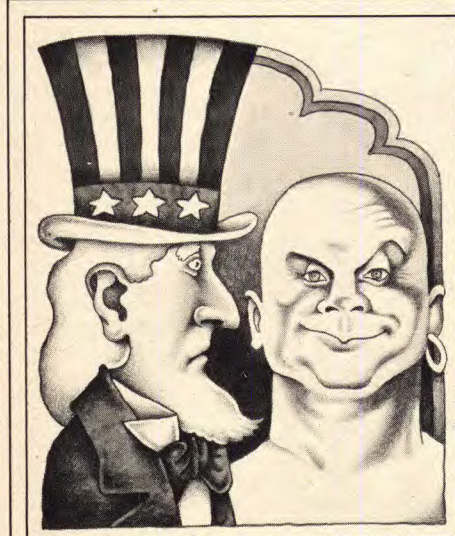
(4) The words "naked" and "nude" are not the same; naked implies unprotected, nude unclothed.



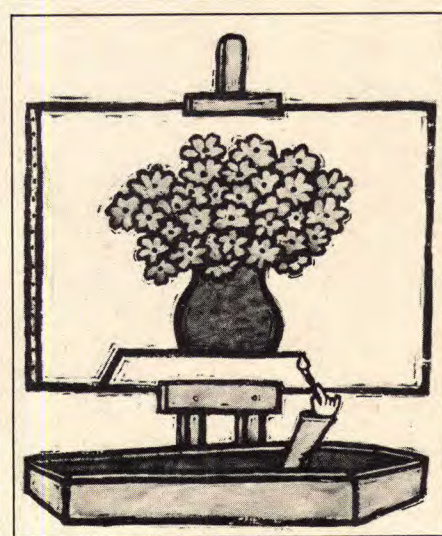
(5) Camel's hair brushes are not made of camel's hair; they were invented by a man named Camel.



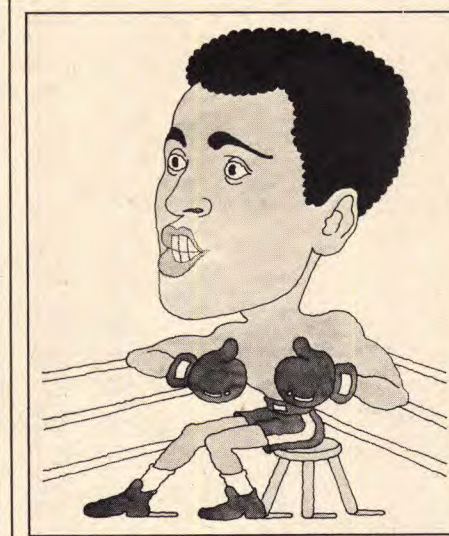
(6) The creature with the largest brain in proportion to its body size is not the porpoise, but the ant.



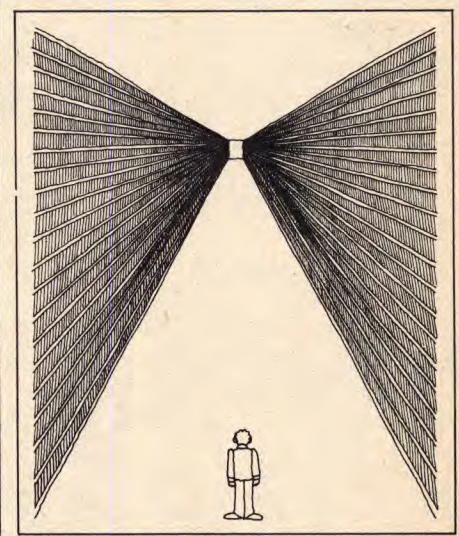
(7) The average American sees or hears 560 advertisements a day!



(8) An artist's work cannot be exhibited in the Louvre until he has been dead for sixty years; the only exception was Georges Braque.



(9) John and Jane aren't as common as you think; the most common name in the world is Muhammad.

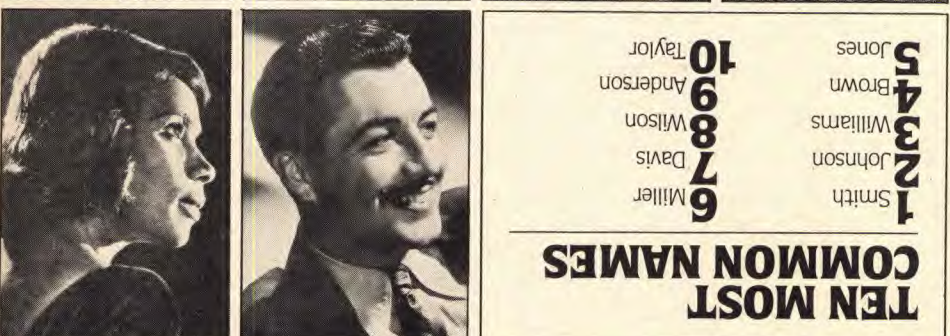
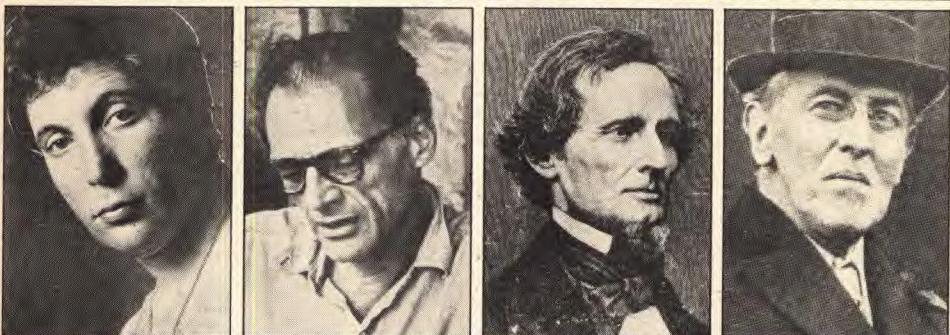


(10) The Library of Congress has 327 miles of bookshelves.



**TEN RUN-OF-THE-MILL CLICHÉS:**

Cliché, which started in life as a printer's term for a stereotype plate, has come to mean "a phrase that has lost precise meaning by reiteration." Here are several run-of-the-mill (cliché!) clichés:



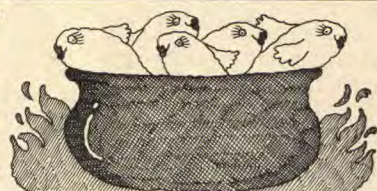
**TEN MOST COMMON NAMES**

1	Smith
2	Johnson
3	Williams
4	Brown
5	Jones
6	Miller
7	Davis
8	Wilson
9	Anderson
10	Taylor

**GO THE WHOLE HOG**



**PRETTY KETTLE OF FISH**



**THE ACID TEST**



**HE DRANK LIKE A FISH**



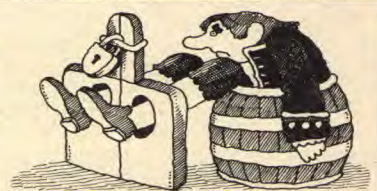
**HIS OWN WORST ENEMY**



**THERE'S THE RUB**



**LOCK, STOCK, AND BARREL**



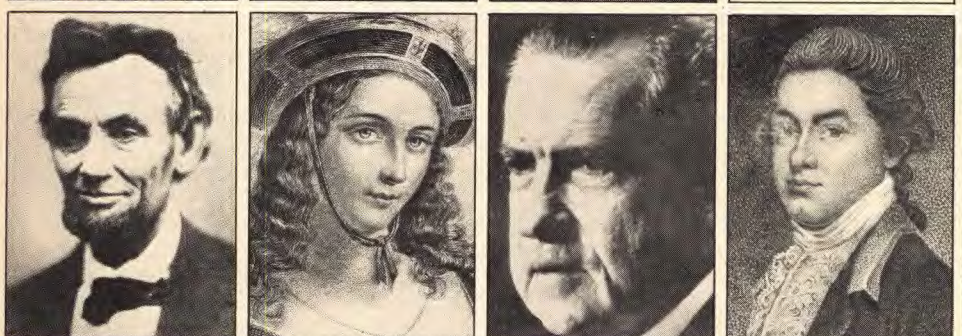
**HIT THE CEILING**



**NOT ALL BLACK & WHITE**



**MAY THE BEST MAN WIN**



**TEN RAREST AUTOGRAPHS**

1	Julius Caesar
2	William Shakespeare
3	Richard Nixon
4	Christopher Columbus
5	Thomas Lynch
6	William the Conqueror
7	Button Gwinnett
8	Abraham Lincoln
9	Charlemagne
10	Joan of Arc



**YOUR  
GLAZING IS  
NEW & YOUR  
PLUMBING'S  
STRANGE, BUT  
OTHERWISE  
I PERCEIVE  
NO CHANGE."**

CONTINUED FROM PAGE 3

*in the communication. But unless typography is being used as central to the communication, as the pivotal illustration, what makes the communication work is always the content."*

Another man's opinion. Quite in contrast with the one coming up:

*Bob Farber (Design Director, TGI):*

*"—Of course, the choices make it easier.*

*—The new faces on the market have certain design characteristics I have been looking for for years. I've been begging for the design of condensed faces for the last 20 years, and now it's happening. For instance, with ITC Garamond Italic Condensed.*

*—Up to now, the new technology has been ahead of the esthetics. Tightness of type is not the whole answer. It's the color or evenness—the relationship of one letter to another. It's the kerning that's important. It's the way alphabets are drawn (letters are now being designed specifically for phototypesetting).*

*It's the spacing. Letters are drawn with the unit value in mind.*

*—When you talk of the new typography, of course, you talk body copy. But I continue to consider headlines art as I always have, handling them by hand, moving letters to satisfy my own typographic esthetics. I like the phrase Mac Baumwell uses: 'Each letter should have a flirtation with the one next to it.'*

*—Would I do any of my old work differently from the eyes of 1978? Yes. Technically, I'd change everything. But not the concepts."*

Farber says the choices make it easier. Conversely, you might say that the choices make it harder. That they present an ever-greater challenge to the artist—to his imagination, his inventiveness, his ingenuity. Where previously he was restricted in his options, the new technology gives his mind and his craft full rein. Let's see what our fourth communicator has to say about this:

*Roger Ferriter (President, Roger Ferriter, Inc.):*

*"—Today, it is mostly a question of technology. The look of type. But, previously, many of us were making type look tighter, doing the same things the machines now do by paper surgery—tailor-making it, cutting it apart by hand the way we wanted it.*

*—It is a curious thing that the scribes of old in the monasteries could bring type together with the broad strokes of their pen. Their calligraphy had all of the design elements of today's tight type. And this was done centuries ago.*

*—As a matter of personal fact, today's jammed typography is sometimes much overdone. People don't know how to specify for this new typography. When you overlap too much, for instance, you create little spots that look like black in the letters...*

*—I might also mention that in the last six months—for the first time in years—I've seen a trend to letter-spacing in capital letters, and I haven't seen this since the 1930s.*

*—To me, the old sometimes looks fresh and new."*

Four varied views by four outstanding designers. Talk, of course, is all very well—but there is nothing like an example. The problem: "How would you design something differently now from the way you designed it then?"

**T**o get a visible solution, we approached editor Herb Lubalin and asked him if he would tackle it. Would a fish take to water? Fairly jumping at the bait, Herb rolled up his sleeves—first telling us the way it was 20 years ago.

*"—I remember" (Herb said) "20 years ago attempting to eliminate the inadequacies of metal-set type by using the tried-and-true razor blade and tweezers method. My clients objected violently to the results, which they claimed were illegible. My response to this was that what they had been reading since Gutenberg invented it was illegible, unreadable type.*

*—500 some odd years of no progress whatever in the technology of typesetting is what it amounted to. Too much space between letters, too much space between words, too much space between lines. X-heights too small, ascenders and descenders too long. 500 years of people becoming so accustomed to this that they didn't recognize legible type when they saw it.*

*—I claimed that what I was doing was truly legible and it was just a matter of time until people became re-accustomed to this new legibility. My premise has always been that type should be read the same way we talk. In a rhythmic consistent flow. Metal-set type disrupted this natural flow.*

*—After 20 years, I am pleased to report that my clients have finally (as is said) 'seen the light'—have finally, if reluctantly, come to the realization that I was right 20 years ago.*

*—But: no more razor blades, no more tweezers. The new typographic technology has made it possible for me to break every rule in the typographic book easily, efficiently—and legibly."*

To bring home his point, Herb chose for his example a booklet he had designed in 1960 as part of a series on experimental typography by American designers.

**I**n subsequent issues, we will try our hand at redesigning more of the exciting graphic works created before the technological revolution in typography took place, using every available contemporary means to portray the typographic differences inherent in today's computerized photo-composition methods. It is not our intention to examine the message communicated, only the techniques by which the words themselves may be visually re-presented in a way made possible by the new technology.

It isn't often that one gets a "second chance" to redo something out of the past (ah, the indiscretions of youth!). It's our hope that you'll enjoy the experiment as much as the editors who'll be offering it and the artists who'll be creating it. J.A.F.

CONTINUED ON PAGE 33



# COME HOME TO JAZZ!

**That's what he said, when asked...** In a Greenwich Village night club, Fats Waller had just finished playing and singing his way through a stunning twenty-minute set which included Honeysuckle Rose, Sweet Georgia Brown, I'm Just Wild About Harry, Basin Street Blues, Body and Soul, Somebody Loves Me and Blue Turning Gray Over You. Perspiring, laughing, loving the ap-

plause, Fats left his piano and walked over to the bar where he encountered a fashionably-dressed woman. "Oh," she said, "Just the man I want to see. I'm sure you can answer my question. Tell me, Mr. Waller, What is Swing?" Fats reached for his drink with one hand, mopped his face with the other, looked at the woman squarely and replied, "Lady, if you gotta ask, you ain't got it!"

**ART TATUM,  
1910-1957  
(LOST MAN  
PLAYED FINE  
PIANO)**

**RELAXING  
BETWEEN SETS,  
ART TATUM SAT  
AT A TABLE IN A  
FIFTY-SECOND  
STREET BISTRO,  
DRINKING BEER  
FROM A BOTTLE  
"BUT FAITH IS  
YOUR SALVA-  
TION," SAID THE  
BROWNSKIN  
GIRL. AND ART  
TOOK A SWIG  
OF HIS BEER.  
"WITHOUT IT  
YOU ARE LOST,"  
SAID THE  
BROWNSKIN  
GIRL. AS BLIND  
ART TATUM SADLY  
SIPPED HIS  
BEER. "ALL GOD'S  
CHILDREN ARE  
LOST," SAID ART,  
"BUT ONLY A  
FEW CAN PLAY  
THE PIANO."  
ART TATUM,  
1910-1957  
(LOST MAN  
PLAYED FINE  
PIANO)**



He blow; he don't worry  
There's this cat he knows  
Wingy from way back.  
But he's a sadistic and  
a square, not that it  
matter to Wingy  
Manone, he got  
only one arm.  
He blow; he  
don't worry.  
Each year this  
guy send Wingy  
Manone his Christ-  
mas present in a  
fancy box: 1 cuff link

**OLD JAZZ NEED  
NOT BE BEST BUT  
STILL IT'S TRUE  
THAT SAXOPHONES  
WERE FEW AND FAR  
BETWEEN IN GOOD  
KING PORTER'S MERRY  
TIMES. THOSE WHO DO  
NOT LOVE THE SOUND  
THAT ISSUES FROM THE  
BLEND OF BRASS-  
BENT HORN WITH  
WOODEN REED  
ARE THREATEN-  
ED IN THESE  
PARTS, BUT  
THEY'RE  
AROUND!**

**PARABOLIC BORE:**





**Trump-**  
**pet:**

*I am  
a busy  
puppy  
with  
a loud  
voice.  
If I am  
tired,  
I never  
show it.  
In fact,  
I never  
know it.*



**Trom-**  
**bone:**

*I play  
the solo  
part in a  
composi-  
tion titled  
"Shaving  
Mug."  
I sleep  
in the  
musty  
cellar  
of an old  
house.  
I can sing  
under  
water.  
I am very  
fond of  
sunflowers,  
yams and  
barreled  
beer.*



**Clari-**  
**net:**

*Sober-  
sing, I'd  
rather.  
Will not  
sweet-  
talk you  
one  
way or  
t'other.  
Know  
more  
than I  
tell.  
Smooth  
me, I'll  
be your  
friend.*



*Über die Philosophie der Kunst.*

*An  
evening  
in the  
year of  
1935.  
Huebner's  
garden  
restaurant  
in the  
Stadtpark,  
Vienna.*

*It's Spring,  
2 American  
young  
men  
are seated  
at a table  
drinking  
Kaffee  
mit  
Schlag.  
The band  
is playing  
the Saint  
James  
Infirmary  
Blues.*



**1ST AMER: NOT BAD.**

**2ND AMER: NOT GOOD, EITHER.**

**1ST AMER: GIVE THEM A CHANCE; THEY'LL GET IT.**

**2ND AMER: THE DRUMMER KNOWS THE TRICKS.  
HE MUST HAVE STUDIED.**

**1ST AMER: YOU'VE GOT TO STUDY.**

**2ND AMER: AND YOU'VE GOT TO FORGET YOU STUDIED.  
JAZZ DRUMMER LIKE BABY DODDS, CHICK WEBB,  
COZY COLE, HE GIVES YOU THAT MOVE-ALONG FEELING.**

**1ST AMER: I GUESS THAT'S IT;  
THAT MOVE-ALONG FEELING.**

**2ND AMER: THAT'S NOT ALL;  
YOU'VE GOT TO PASS THE TEST.**

**1ST AMER: WHAT IS THE TEST?**

**2ND AMER: THE TEST OF A JAZZ DRUMMER IS:  
CAN HE MAKE A FAT MAN FALL DOWN  
A WHOLE FLIGHT OF STAIRS  
WITHOUT HURTING HIMSELF.**



**"CHECK  
YOU AT  
LINGA  
LONGA."**

**W**

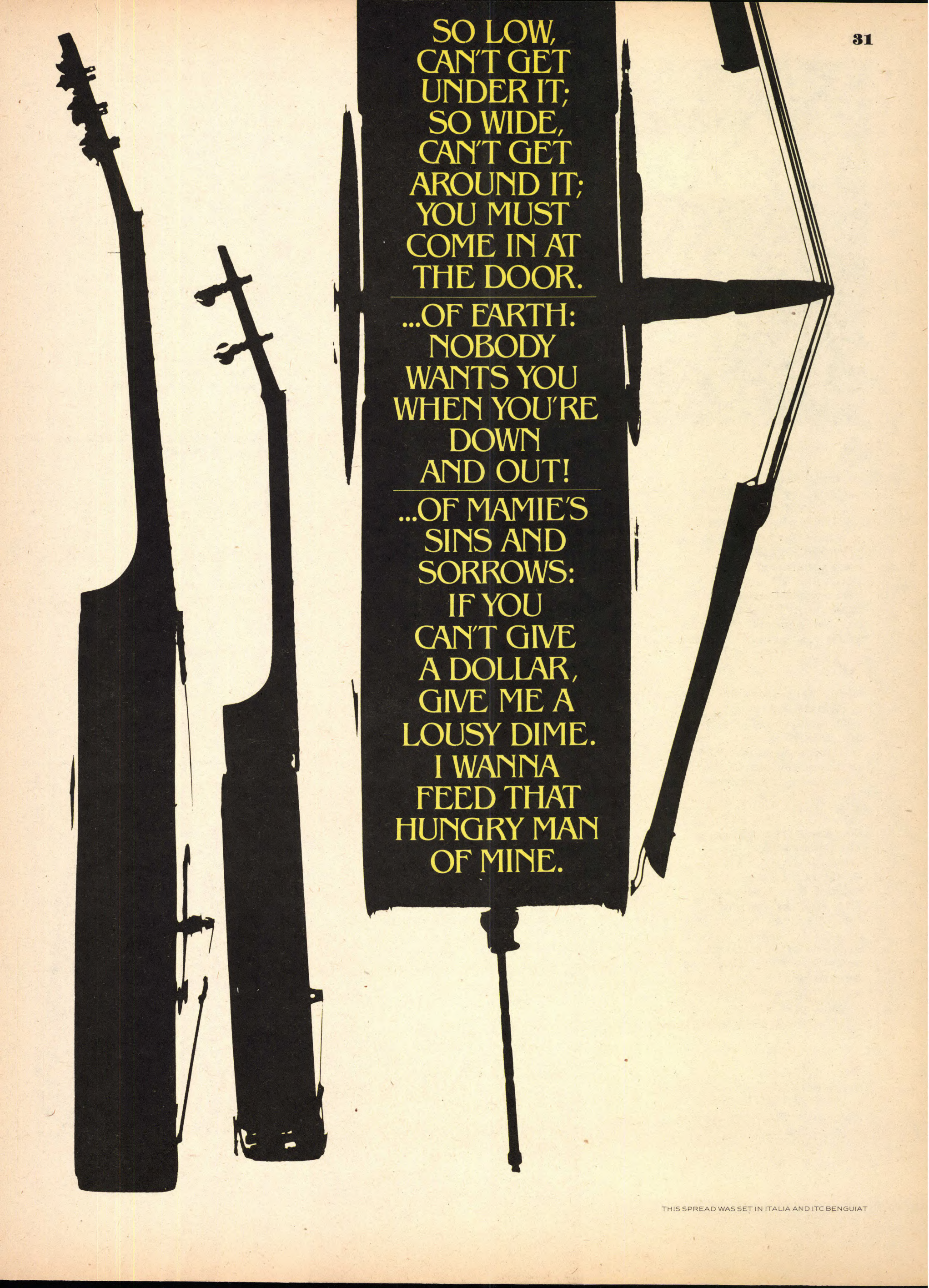
e made it over the Jefferson Davis Highway in a Model-T some 200 miles south of Richmond, Virginia in the State of North Carolina, a couple of 18-year-old kids. The back of the open touring car was loaded with ponchos, pup tents, army blankets and cans of Van Camp's pork and beans. I had a pen knife that was an arsenal in the pocket: two cutting blades, a can-opener, a bottle-opener and a corkscrew. I'd never before in my life been south of Philadelphia nor heard of Brunswick stew. The girls walking along Fayetteville Street were unbelievable. Corn silk, they made me think of. I could not take my eyes off them. Were these the southern belles I had read about? That night, we saw Norma Talmadge, Conway Tearle and Wallace Beery in "Ashes of Vengeance" at the Superba Theatre, college kids in the audience, hissing the villain. The next day was Saturday and in the afternoon my Carolina cousin Fed (short for Confederate), two of his school friends and the two of us piled into the Ford and went checkin'. Checkin' was riding up and down the wide street bordering the campus as the girls either sat on the lawn or promenaded within limits. On Saturday

afternoon, everybody went checkin' mainly to arrange for more checkin' later on. "Check you at Linga Longa," one of the boys called out to a honey blonde. Linga Longa, seemed to be the place. That's what they kept saying: Linga Longa. Saturday night, we put on our white pants and blue blazers and drove through cotton fields and scrub pine to Linga Longa. But the sign said Linger Longer. Southern talk had thrown me. Linger Longer was a kind of lake resort featuring an out-door dance pavilion in a pine grove. The floor was jammed with dancers and boys cutting in, the first I ever saw of that practice. Band was a piano, trumpet, trombone, clarinet, banjo, drums—Negro musicians. "Ja Da," familiar since World War One, was the old-shoe favorite: Ja da, Ja da, jada jada jing, jing, jing... a strain, really, like so many great jazz vehicles. Then "Sister Kate" did her shimmy, "Wang Wang Blues" cut out, followed by "Indiana" and "Everybody Loves My Baby but My Baby Loves Nobody but Me." Six of us on the way home in the Model-T, and checkin' achieved its objective of neckin'. At eighteen, we'd already won the grand prize: full possession of the hour. Did I dream all this?

**LASTING  
LESSONS  
TAUGHT IN  
RHYTHM**

**...OF HEAVEN:  
SO HIGH,  
CAN'T GET  
OVER IT;**





SO LOW,  
CAN'T GET  
UNDER IT;  
SO WIDE,  
CAN'T GET  
AROUND IT;  
YOU MUST  
COME IN AT  
THE DOOR.

...OF EARTH:  
NOBODY  
WANTS YOU  
WHEN YOU'RE  
DOWN  
AND OUT!

...OF MAMIE'S  
SINS AND  
SORROWS:  
IF YOU  
CAN'T GIVE  
A DOLLAR,  
GIVE ME A  
LOUSY DIME.  
I WANNA  
FEED THAT  
HUNGRY MAN  
OF MINE.



# FERDI- NAND JELLY ROLL MORTON, GENT.



He was a waif,  
cared for by His Creole godmother,  
called Eulalia Echo, voo-doo woman.  
("She had plenty money.")  
It was absurd of him to say  
he invented jazz.  
It's a good thing  
for the record, though,  
that he made the claim,  
because, in doing so,  
he gave to posterity  
a fine specimen of his egotism.



Mister Jelly was not merely counted  
among those present.  
With candy-striped shirt,  
tan, pointed shoe  
and diamond-studded tooth,  
he was a telegram to the world  
announcing: I am here!



He came here to write  
The Queen of Spades,  
The Crave,  
Granpa's Spells,  
I Hate a Man Like You,  
The Big Fat Ham, and  
Hello, Central, Give Me Doctor Jazz.  
As a piano-playing professor  
in the resorts of Storyville,  
he set the Naked Dance to music.  
But his ambition  
was as high as heaven:  
he wanted to be  
the champion pool-player  
of the world.



In the tenderloin of the old city  
at the mouth of the Mississippi,  
the police "guaranteed safety  
to all concerned"

but there were as shootings  
and stabbings aplenty  
and Mister Jelly saw his share.



Most of the trouble was about money.  
Sportin' men and their jez'bels,  
angry with themselves  
for buying dear and selling cheap,  
were always spoiling for a fight.  
Jazz was what they were selling,  
but we'll never know  
whether jazz named the commodity  
or it named jazz.



But this New Orleans music  
was much more than the background  
for a saloon brawl.  
Jazz, said Jelly,  
was to be played sweet and soft  
with plenty rhythm.  
A glass that's full of water, he said,  
you can't put any more in it;  
but if it's only half full,  
you can still put in more.



You've got to hand it to the Europeans.  
When they took up jazz,  
they went right to the source.  
Jelly was discovered by  
the French critics around the time  
he was broke up north  
and had to pawn his diamond garters.  
Here he would be,  
in the late 'thirties,  
frail aristocrat of early jazz,  
"a historical figure" now,  
gigging at a left-wing affair  
in Webster Hall.  
With him on the bandstand,  
Harlem entertainers,  
turning jazz into a loud vaudeville  
of commercial rhythm music.  
And, saddest of all,  
the audience,  
cheering indiscriminately  
the counterfeit and the genuine.



All through the Great Depression,  
Jelly remained tireless  
in his plotting to revive the glory  
of boss bandmanship,  
the big-money, barnstorming days  
in the bus with the sign that read:  
*Jelly Roll Morton  
and His Red Hot Peppers*



He wanted to succeed, all right,  
but all his enemies,  
including the jinxers and  
the music pirates of Tin Pan Alley,  
couldn't have done more damage to Jelly  
than Jelly did to himself.



Coughing, weak in the chest,

"trying to find some good climate,"  
he left New York in November, 1940,  
his Cadillac chained  
to the rear of his Lincoln  
and headed for L.A.  
(Before he left, a priest had blessed him  
and both of his cars.)



In Wyoming,  
he went off the road in a sleet storm.



Near a town called John Day  
in the State of Oregon,  
a police car pulled him out of the snow.



In L.A., Eulalia Echo had died,  
leaving her money and jewels  
in the care of her blind husband.



Jelly was afraid they would be stolen  
before he got there.



They were.



On July 10, 1941,  
the Creole dandy  
who said he invented jazz,  
was dead.



In a letter to his wife,  
he had written:  
"As soon as I am able,  
I will send you the money to go home!"



Home was New Orleans, of course.





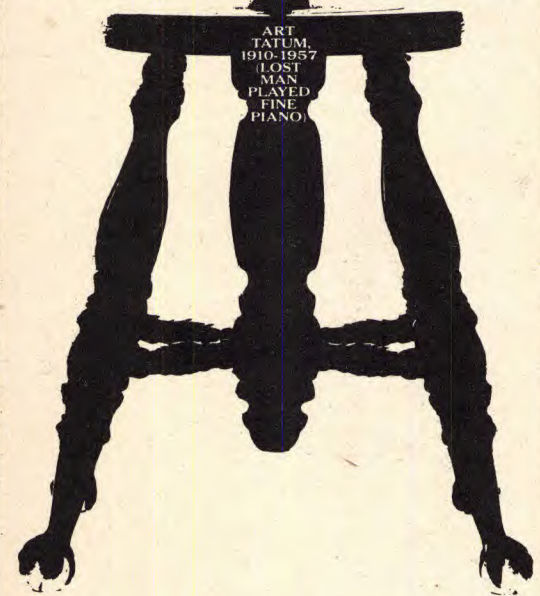
CONTINUED FROM PAGE 24

Printed on this page is the original design for "Come Home To Jazz," one of a series of inserts, About U.S., reprinted from Der Druckspiegel, graphic arts magazine, Stuttgart, Germany. It was conceived, edited, set in type and produced under the sponsorship of The Composing Room, Inc. in New York (1960). The text was written by Percy Seitlin and the design by Herb Lubalin, all under the direc-

# COME HOME TO JAZZ!

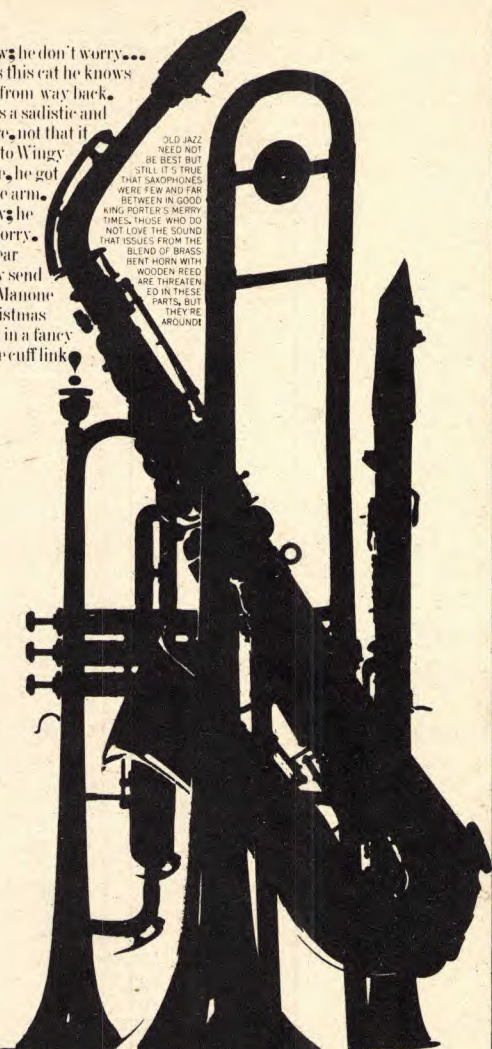
THAT'S WHAT HE SAID, WHEN ASKED  
IN A GREENWICH VILLAGE NIGHT CLUB, FATS WALLER HAD JUST FINISHED PLAYING AND SINGING HIS WAY THROUGH A STUNNING TWENTY-MINUTE SET WHICH INCLUDED HONEYSUCKLE ROSE, SWEET GEORGIA BROWN, I'M NOT WILD ABOUT HARRY, BASIN STREET BLUES, BODY AND SOUL, SOMEBODY LOVES ME AND BLUE TURNING GRAY OVER YOUR SHOULDER. HE WAS PERSPIRING, LAUGHING, LOVING THE APPLAUSE, FATS LET HIS PIANO AND WALKED OVER

TO THE BAR WHERE HE ENCOUNTERED A FASHIONABLY-DRESSED WOMAN. "OH," SHE SAID, "JUST THE MAN I WANT TO SEE. I'M SURE YOU CAN ANSWER MY QUESTION. TELL ME, MR. WALLER, WHAT IS SWING?" FATS REACHED FOR HIS DRINK WITH ONE HAND, MOPPED HIS FACE WITH THE OTHER, LOOKED AT THE WOMAN SQUARELY AND REPLIED, "LADY, IF YOU GOTTA ASK, YOU AINT GOT IT!" RELAXING BETWEEN SETS, ART TATUM SAT AT A TABLE IN A FIFTY-SECOND STREET BISTRO, DRINKING BEER FROM A BOTTLE. "BUT FAITH IN YOUR SALVATION," SAID THE BROWNSKIN GIRL, AND ART TOOK A SWIG OF HIS BEER. "WITHOUT IT YOU ARE LOST," SAID THE BROWNSKIN GIRL, AS BLIND ART TATUM SADLY SIPPED HIS BEER. "ALL GOD'S CHILDREN ARE LOST," SAID ART, "BUT ONLY A FEW CAN PLAY THE PIANO."

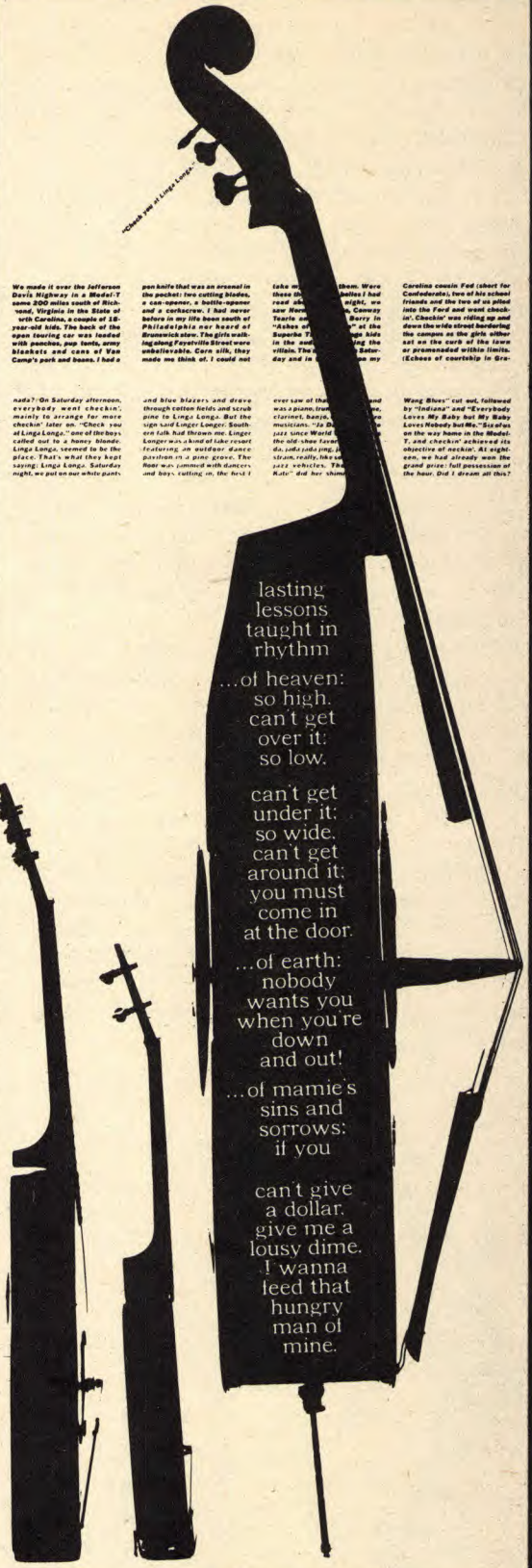


ART TATUM, 1910-1957 LOST MAN PLAYED FINE PIANO

He blow he don't worry... There's this cat he knows Wingy from way back. But he's a sadistic and a square, not that it matter to Wingy Manone, he got only one arm. He blow he don't worry. Each year this guy send Wingy Manone his Christmas present in a fancy box: one cuff link



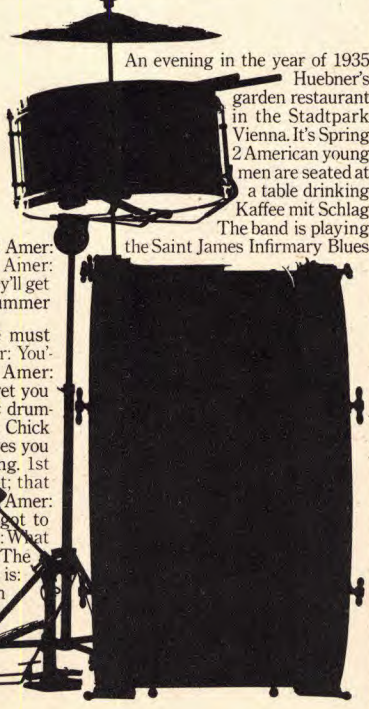
**Trumpet:** I am a busy puppy with a loud voice. If I am fired, I never show it. In fact, I never know it.  
**Trombone:** I play the solo part in a composition titled "Saving Mug". I sleep in the musty cellar of an old house. I can sing under water. I am very fond of sun-flowers, yams and bareleg beer.  
**Clarinet:** Sober-sing I'd rather. Will not sweet-talk you one way or 'tother. Know more than I tell. Smooth me, I'll be your friend.



We made it over the Jefferson Davis Highway in a Model T...  
...and blue blazers, and drove through cotton fields and scrub pine to Long Long. But the sign said Long Long. South on the road...  
...and blue blazers, and drove through cotton fields and scrub pine to Long Long. But the sign said Long Long. South on the road...  
...and blue blazers, and drove through cotton fields and scrub pine to Long Long. But the sign said Long Long. South on the road...

lasting lessons taught in rhythm  
...of heaven: so high, can't get over it; so low, can't get under it; so wide, can't get around it; you must come in at the door.  
...of earth: nobody wants you when you're down and out!  
...of mami's sins and sorrows: if you can't give a dollar, give me a lousy dime. I wanna feed that hungry man of mine.

## Über die Philosophie der Kunst.



An evening in the year of 1935. Huebner's garden restaurant in the Stadtpark, Vienna. It's Spring. 2 American young men are seated at a table drinking Kaffee mit Schlag. The band is playing the Saint James Infirmary Blues.  
1st Amer: Not bad. 2nd Amer: Not good, either. 1st Amer: Give them a chance; they'll get it. 2nd Amer: The drummer knows the tricks. He must have studied. 1st Amer: You've got to study. 2nd Amer: And you've got to forget you studied. American jazz drummer like Baby Dodds, Chick Webb, Cozy Cole, he gives you that move-along feeling. 1st Amer: I guess that's it; that move-along feeling. 2nd Amer: That's not all; you've got to pass the test. 1st Amer: What is the test? 2nd Amer: The test of a jazz drummer is: can he make a fat man fall down a whole flight of stairs without hurting himself.

## Ferdinand (Jelly Roll)

He was a walk, cared for by his Creole godmother, called Dattalia Echo, voo-doo woman. ("She had plenty money.")  
It was absurd of him to say he invented jazz.  
It was a good thing for the record, though, that he made the claim, because, in doing so, he gave to posterity a fine specimen of his egotism.  
Mister Jelly was not merely counted among those present.  
With candy-striped shirt, tan, pointed shoes and diamond-studded tooth, he was a telegram to the world announcing: "I am here!"  
He came here to write The Queen of Spades. The Crave. Grappa's Spirit. I Hate a Man Like You. The Big Fat Ham, and Hello, Central, Give Me Doctor Jazz. As a piano-playing professor in the resorts of Storyville, he set the Naked Dance to music. But his ambition was as high as heaven: he wanted to be the champion pool-player of the world.  
In the center of the old city at the mouth of the Mississippi, the police "guaranteed safety to all concerned" but there were shootings and stabbings aplenty and Mister Jelly saw his share.  
Most of the trouble was about money. Sporty men and their jax belts, angry with themselves for buying dear and selling cheap, were always spooling for a fight. Jazz was what they were selling, but we'll never know whether jazz named the commodity or it named jazz.  
But this New Orleans music was much more than the background for a saloon brawl. Jazz, said Jelly, was to be played sweet and soft with plenty rhythm. A glass of water, he said, you can't put any more in it; but it's only half full, you can still put in more.  
You've got to hand it to the Europeans. Jelly was discovered by the French critics around the time he broke up north and had to pawn his diamond garters. Here he would be, in the late 'thirties, frail aristocrat of early jazz, "a historical figure" now, giggling at a left-wing affair in Webster Hall. With him on the bandstand, Harlem entertainers, turning jazz into a loud vaudeville of commercial rhythm music. And, saddest of all, the audience, cheering indiscriminately the counterfeit and the genuine.

## Morton, Gentle

All through the Great Depression, Jelly remained tireless in his plotting to revive the glory of boss handsmanship. In his plotting, harrowing days in the bus with the sign that read: JELLY ROLL MORTON AND HIS RED HOT PEPPERS.  
He wanted to succeed, all right, but all his enemies, including the jinxers and the music pirates of Tin Pan Alley, couldn't have done more damage to Jelly than Jelly did to himself.  
Coughing, weak in the chest, "trying to find some good climate," he left New York in November, 1940, his Cadillac chained to the rear of his Lincoln and headed for L. A. (Before he left, a priest had blessed him and both of his cars.)  
In Wyoming, he went off the road in a sheet storm.  
Near a town called John Day in the State of Oregon, a police car pulled him out of the snow.  
In L. A., Eulalia Echo had died, leaving her money and jewels in the care of her blind husband.  
Jelly was afraid they would be stolen before he got there.  
They were.  
On July 10, 1961, the Creole dandy who said he invented jazz, was dead.  
In a letter to his wife, he had written: "As soon as I am able, I will send you the money to go home." Home was New Orleans, of course.

tion of Dr. Robert Leslie, Hortense Mandel and Aaron Burns of The Composing Room, Inc.  
The purpose of this miniature reproduction of the original design is to afford you the opportunity to compare the typographic styling created by Herb Lubalin about 20 years ago with his re-creation on pages 25 through 32 which utilizes contemporary typography and typesetting methods.



**The "Living Alphabet" of Richard Coyne.** The next hundred years do not seem to hold forth any prospect of major internal changes for our language. Stabilization and even standardization of sounds and grammatical forms appear indicated, along with minor syntactical modifications and vast idiomatic accretion. Well-intended efforts by philologists and phonologists to simplify our vocabulary to the contrary, English as a tongue for English speakers seems here to stay.

It follows, naturally enough, that the same holds true for our alphabet. It also is here to stay. But the variety of visual forms it can take emerge as infinite as the mind range of those graphic artists who create them.

In past issues, *U&Lc* has featured several of these unique letterform designs, and here we go once more with still another artful rendition — this one by Richard Coyne (no relation to the editor/publisher of *CA*), a Ft. Lauderdale, Florida artist with work hanging in (besides the United States) Canada, Mexico, Spain, England, France, Germany, and Holland. The alphabet shown here was the result of some months spent in the jungles of Central East Asia where, he says, he began to feel conceptually as free as his environment.

Letters, words, and concepts are, of course, the essential ingredients of communications as well as the foundation of culture and society as a whole. According to Coyne, we as individual entities "begin to construct our existence conceptually from the moment we learn our ABCs. Ironically," he points out, "while given the tools — the alphabet — with which to acquire and understand knowledge, an expansion process by its own definition, we nonetheless become confined as we learn to live and communicate within its boundaries. I merely wanted to go beyond its confines and, as there is no way to go over or around the alphabet, determined to create one that anyone could live with."

For your perusal, the result: a series of drawings he has called "The Living Alphabet."













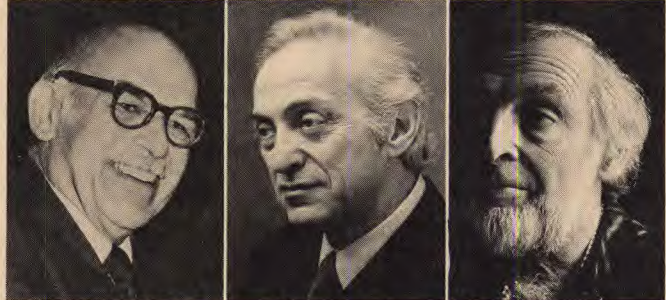
**ITC  
TYPEFACE  
DIRECTORY  
1978**

*International Typeface Corporation*

216 EAST 45 STREET  
NEW YORK, NEW YORK 10017  
(212) 371-0699



# THE ITC CONCEPT



Edward Rondthaler

Aaron Burns

Herb Lubalin

## The Idea

"To develop and market typeface designs for manufacturers who offer typographic equipment and materials." That was the ITC concept in 1970, and it still is.

ITC's concept is based on non-exclusivity, offering the same designs to all manufacturers. This broadens the market for typefaces, lowers the unit cost and, because of the worldwide market it embraces, offers, for the first time, meaningful payments and royalties to typeface designers.

## A Little History

In 1969 Aaron Burns and Herb Lubalin established Lubalin, Burns & Co., Inc. as a typographic agency. One of the company's assets was a collection of exclusive display typeface designs. The company explored the possibility of using some of its display typefaces for text purposes. To make the conversion, and maintain a high typographic standard, often took as much as a full year for many manufacturers. One organization, however—Photo-Lettering Inc., New York—a pioneer in photo-lettering since 1936, was able to adapt a face to photocomposition in a matter of days. By joining together and combining skills and talents, the two companies created the first text typeface, Avant Garde Gothic. The success of this first venture gave birth to the ITC concept and in 1970 ITC was born.

## Some Principals

### Edward Rondthaler

Chairman of both International Typeface Corporation and Photo-Lettering, Inc., Ed Rondthaler along with Harold Horman developed the Rutherford Photo-Lettering machine in the early 1930's. The machine could photomechanically compose words from original alphabet drawings, scripts and calligraphy and, using a variety of special lenses, could modify letters to produce special effects to match layouts. In 1936 Photo-Lettering, Inc. was established with these machines and became the first photo-lettering organization in the United States. Today its library includes over 10,000 faces.

In addition to his work at ITC and Photo-Lettering, Mr. Rondthaler devotes much of his time to the encouragement of spelling reform through the use of typesetting computers programmed to simplify and phoneticize the spelling of English automatically, without requiring reschooling of adults.

In a world of specialists, Mr. Rondthaler is a rare combination of engineer and artist, craftsman and businessman, and a most articulate writer and speaker. He is editor of the three-volume "Alphabet Thesaurus" published by Van Nostrand Reinhold, recipient of the New York Type Directors Club Medal for Achievement in the art of typography, and has received an honorary doctorate in fine arts from Drake University.

### Aaron Burns

Aaron Burns, graphic designer/typographer, is President of the International Typeface Corporation; Lubalin, Burns & Co., Inc.; and Design Processing International, Inc. (DPI). In 1959 he founded the International Center for the Typographic Arts (ICTA) which sponsored Typomundus 20, and Visions 65, 67, and 69, and was a founding member of the International Center for the Communication Arts and Sciences (ICCAS). He is the author of "Typography," published in 1961 by Reinhold Publishers, Inc. For several years, he taught Advanced and Experimental Typographic Design at Pratt Institute, New York. Mr. Burns is an active member of the Art Directors Club of New York, the Type Directors Club of New York, an Honorary Member of the Society of Typographic Designers of Canada and Compagnons de Lurs France, and is currently a member of the Board of Directors of l'Association Typographique Internationale (A.T.Y.P.I.), Paris-Geneva and a member of the Board of Directors of the American Institute of Graphic Arts.

### Herb Lubalin

President, LSC&P Design Group, Inc.; Executive Vice President, Lubalin, Burns & Co., Inc., International Typeface Corporation and Design Processing International, Inc., and editor and designer of U&Ic. Internationally honored for his outstanding design in a wide range of media. Past President of the Art Directors Club of New York. A member of the Board of Directors of the American Institute of Graphic Arts. Named one of the Great Graphic Designers of the 20th Century by Print Magazine. Vice President of AGI (Alliance Graphique Internationale). He has been the subject and author of articles in publications in the United States, Europe and Japan. Has lectured on four continents and is Professor of Art at Cooper Union which in 1965 awarded him its prestigious Augustus St. Gaudens medal and the Medal for Professional Achievement. In 1977 he was elected to the Hall of Fame of the New York Art Directors Club.

## And Some Principles

Non-Exclusivity. ITC offers its typeface designs to manufacturers throughout the world under a unique non-exclusive license-subscriber arrangement. This policy spares the manufacturer acquisition and design development costs. Most major typeface manufacturers subscribe to the ITC plan. Thus, ITC typefaces reach a wider market at a lower cost per prospect than would be possible if each company carried the full burden of its own promotion and reached only its own customer base. The additional promotion carried on by each manufacturer magnifies the effect of the ITC program. Since many companies promote a new typeface on a wide range of text and display machines, transfer sheets and cut-out letters, an intensive worldwide interest is created, benefiting all.

## Royalty Payments to Designers

When a typeface is accepted by ITC, the designer is issued a contract. The ITC contract stipulates that, in return for assignment and sale to International Typeface Corporation, the designer will receive royalties from ITC in proportion to the sale of the typeface by ITC's Subscribers. This figure is based on royalties received on the total sale of film fonts, grids, matrixes, transfer sheets and any other form in which the typeface is used. When a design is selected by ITC for text purposes, a flat fee for each weight and style is paid to the designer upon acceptance of the complete art work. This fee is separate from and in addition to all future royalties to be paid the designer.

Royalties for typeface designs are paid by ITC on all of its typefaces, including those licensed to ITC from other sources. Royalties, for example, are paid to American Type Founders and its successors for ITC Souvenir; to H. Berthold AG for ITC Korinna; to Visual Graphics Corporation for Friz Quadrata; to Letraset International Ltd.

for Italia; to Herbert Bayer and the Bauhaus Museum Archiv for the name and inspiration of ITC Bauhaus and to D. Stempel AG for ITC Kabel.

## Royalty Payments to ITC

Royalties are paid only one time to ITC—at the time of the original purchase. No further royalty is paid for the use of an ITC typeface after it has been purchased.

## In-family Typography

For effective in-family design, many jobs require a good range of weights in Roman and Italic, a well designed display version of text faces, and sometimes such versions as condensed or expanded faces, contours and outlines, and swash and alternate characters. ITC's concept includes the development of as full a family for each design as the market, in its judgment, would seem to require.

## The New Legibility

It is a truism that if type can't be read, there's not much point in setting it. It is equally true that if typography does not attract and encourage readership it is not doing its job. The age-old battle between how much legibility to sacrifice in order to achieve distinction has taken a new turn with the development of photographic and digital typesetting machines. The ITC concept recognizes this and attempts to bring to its original designs and to its versions of classic metal faces a blend of distinction and legibility not often achieved. No longer shackled by the mechanical restrictions of metal typesetting and type manufacturing, ITC typefaces take four routes in order to reach an optimum blend of individuality and readability: 1.) Feature a large lower case x height; 2.) Refine the strokes of the characters to facilitate a neat, flowing fit; 3.) Control the character spacing so as to stabilize the composition and reduce unnecessary and disturbing visual gaps between characters and words; 4.) Control internal white space so that letters can be reduced or enlarged from the master size on an image carrier and at the same time retain character and legibility.

To achieve this requires many months of combined engineering skills and artistry even after a satisfactory design has been received by ITC from the designer. Designers, on their part, blend restraint with a striving for something new to achieve typographic distinction without eccentricity.

## How to Submit a Design to ITC

Any designer may submit a typeface to ITC. All designs, however, must be originals and not copies or imitations of existing alphabets. Typefaces are judged by the ITC Review Board for:

1. Originality.
2. Quality of letterform construction.
3. Usefulness in text or text and display.
4. General appeal.
5. Commercial marketability.

For first presentation to the ITC Review Board, finished art is not required. The designer can submit a few assembled words plus finished key letters to show the alphabet style and the quality of work that can be furnished. All typeface designs must, upon acceptance by ITC, be submitted as complete alphabets with all accents, punctuation and ancillary characters. Letters must be drawn at least 2 inches on the cap height.

Alternate characters may be designed but are not essential, nor do they necessarily influence the decision of the ITC Review Board. Although the design of these alternate characters may, in the opinion of the typeface designer, add to the appeal of the typeface, their ultimate inclusion in the final film font will be left completely to the ITC Review Board's discretion.



With the growth of the phototypesetting industry and the introduction of a wide variety of new photographic and digital typesetting machines, there are now increased needs and opportunities for new typeface designs, especially for text composition. All text typeface designs are also offered for sale as display headline faces and for use as dry transfer and cutout letter products, thereby increasing the all-round usefulness of ITC typefaces.

### How ITC's Plan Works

Throughout the year ITC offers to ITC Subscribers new typefaces that can be used for either text or display purposes. In order to create interest and to develop sales markets for these faces, ITC conducts a broad international advertising and marketing program which includes space advertising in important trade journals, public relations campaigns, type specimen literature, sales promotions, and the publishing of U&lc, The International Journal of Typographics.

For all of these creative design and marketing services, ITC Subscribers pay a fixed royalty for the sale of each grid, disc, font, reel, transfer sheet or any other end product in which the typeface is sold. Subscribers select only those ITC faces they desire to include in their own offering. Furthermore, Subscribers pay royalties just once, when they sell an ITC typeface, and not in advance. This one-time royalty varies with the kind of machine or material on which the face will appear. For many text typesetting machines the one-time ITC royalty is \$30.00 for one typeface which can be reproduced in a full size range. If one penny were to be added to each dollar's worth of typesetting, after \$3000 worth of typesetting the royalty would be fully recovered. Some type shops set that much from one film font in one day.

The ITC concept includes building a broad marketing and advertising program for its typefaces among ultimate users — among art directors and designers, advertisers and publishers, promotion and production directors — in short, among the ultimate customers of ITC's customers. ITC's Subscribers (see page 16) include almost every major manufacturer of typesetting equipment and materials in the world. In order to reach this broad international market ITC created U&lc, The International Journal of Typographics.

First published in 1974, U&lc now has a worldwide circulation with its combined Domestic and International editions of over 140,000 and a readership estimated at over one-half million. Designed and edited by Herb Lubalin, it offers an editorial mix of graphic fun and inspiration as well as educational and informative material: U&lc is not just a trade or a news magazine. It is quarterly, boasts a unique personality, is always set in a variety of ITC faces and usually introduces a new ITC type family in each issue. Subscribers and some service organizations advertise in U&lc to promote their machines, materials, products and other services.

The advertising section of U&lc is an up-to-date storehouse of ideas, products and services and adds a further dimension of graphics exposure for readers who want to keep abreast of new developments in graphic arts technology and products.

### Universality of Art

Identical ITC master artwork is given to all ITC Subscribers so that all ITC typefaces will appear essentially the same on every machine or artist's transfer sheet. Subtle differences in point sizes from one system to another may occur, and are the result of machine modifications necessitated by the different manufacturing and typesetting technologies of each ITC Subscriber. ITC furnishes separately prepared art for display and for text sizes in which character strokes and internal and external white space have been

modified in order to achieve the desired visual effect.

### The Consumer's-eye View

How does this add up for the art director, graphic designer or other user or specifier of typography? The ITC concept offers a continuing supply of distinctive yet widely usable new designs. It brings the best of the classic designs back to the market in full and expanded families and with larger x-heights and better character-to-character fitting than was possible with metal. It brings to the type user the work of some of the most outstanding typeface designers in the world and at the same time it assures these designers adequate financial returns for their work and talent. By making the same faces available on all machines and materials it reduces the unit cost to manufacturers and consumers and permits the user to obtain the same faces on a wide range of text and display typesetters as well as on artist's sheets.

### ITC Subscribers

ITC typefaces are offered only by the licensed ITC Subscribers listed on the last page of this directory. ITC typefaces are generally identified with the ITC initials preceding the typeface name, or with this ITC logo:



### The Designers Behind the Designs

Some of the world's outstanding typeface designers have helped build the ITC typeface library. Sometimes ITC, feeling a market need for a new typeface family, commissions a designer to draw it. ITC also reviews hundreds of new designs submitted to it annually. The best designers are attracted to ITC because of ITC's fair flat fee plus royalty payments and because ITC's world-wide marketing program maximizes the sales potential of each new face. A chronological listing of ITC typefaces, according to typeface release dates and the designers' names, is at the right.

In addition to the original 43 ITC display typefaces released in 1970, ITC has introduced the following text/display type families:

ITC TYPE FAMILIES	DESIGNER	DATE
ITC Avant Garde Gothic	Herb Lubalin, Tom Carnase	1970
ITC Souvenir (Based on Souvenir Light designed by Morris Fuller Benton for American Type Founders Co. in 1923)	Edward Benguiat	1970
Friz Quadrata (Based on Friz Quadrata Regular designed for Visual Graphics Corp. in 1965)	Ernst Friz (regular), Victor Caruso (bold)	1973
ITC Serif Gothic	Herb Lubalin, Antonio DiSpigna	1974
ITC Tiffany	Edward Benguiat	1974
ITC Korinna (Based on 1904 Korinna Regular and Bold of H. Berthold AG)	Edward Benguiat, Victor Caruso for ITC versions	1974
ITC Newtext	Ray Baker	1974
ITC Lubalin Graph	Herb Lubalin (drawn by Antonio DiSpigna, Joe Sundwall)	1974
ITC American Typewriter	Joel Kaden, Tony Stan	1974
ITC Avant Garde Gothic Condensed	Edward Benguiat	1974
ITC Bauhaus (Based on "Universal" designed by Herbert Bayer)	Edward Benguiat, Victor Caruso	1975
ITC Century Ultra with Book	Tony Stan	1975
ITC Cheltenham Ultra with Book	Tony Stan	1975
ITC Garamond Ultra with Book	Tony Stan	1975
ITC Bookman	Edward Benguiat	1975
ITC Zapf Book	Hermann Zapf	1976
ITC Kabel (Based on D. Stempel AG version of Kabel by Rudolf Koch, 1927)	Photo-Lettering, Inc.	1976
ITC Eras	Albert Boton and Albert Hollenstein	1976
ITC Zapf International	Hermann Zapf	1977
ITC Garamond (Light and Bold weights plus 8 Condensed versions)	Tony Stan	1977
ITC Quorum	Ray Baker	1977
ITC Korinna Kursiv	Edward Benguiat	1977
ITC Avant Garde Gothic Oblique	André Gürtler, Christian Mengelt, Erich Gschwind	1977
Italia (licensed from Letraset International Ltd.)	Colin Brignall	1977
ITC Benguiat	Edward Benguiat	1978



Ray Baker



Edward Benguiat



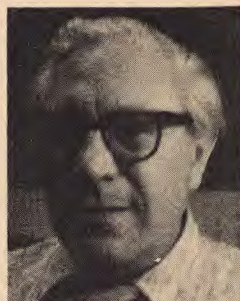
Albert Boton



Colin Brignall



Tom Carnase



Victor Caruso



Antonio DiSpigna



Erich Gschwind



André Gürtler



Albert Hollenstein



Joel Kaden



Christian Mengelt



Tony Stan



Joe Sundwall



Hermann Zapf















#### Italia Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

#### Italia Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

#### Italia Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must**

---

#### ITC Kabel Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In c

#### ITC Kabel Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

#### ITC Kabel Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

#### ITC Kabel Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design**

#### ITC Kabel Ultra

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design**

---

#### ITC Korinna Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

#### ITC Korinna Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the design**

#### ITC Korinna Extra Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer**

#### ITC Korinna Heavy

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning;**

#### *ITC Korinna Kursiv Regular*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design*

#### *ITC Korinna Kursiv Bold*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design*

#### *ITC Korinna Kursiv Extra Bold*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning;*

#### *ITC Korinna Kursiv Heavy*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning;*

---

#### ITC Lubalin Graph Extra Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning;

#### ITC Lubalin Graph Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t

#### ITC Lubalin Graph Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl

#### ITC Lubalin Graph Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl

#### ITC Lubalin Graph Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl**

---



ITC Newtext Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

*ITC Newtext Light Italic*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning*

*ITC Newtext Book Italic*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning*

*ITC Newtext Regular Italic*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning*

*ITC Newtext Demi Italic*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning*

---

ITC Quorum Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In c

ITC Quorum Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In c

ITC Quorum Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m

ITC Quorum Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer**

**ITC Quorum Black**

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design**

---

ITC Serif Gothic Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must

ITC Serif Gothic Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Serif Gothic Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe

ITC Serif Gothic Extra Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer**

ITC Serif Gothic Heavy

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the desi**

ITC Serif Gothic Black

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe**

---

ITC Souvenir Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contem

ITC Souvenir Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care.

ITC Souvenir Demi

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer**

ITC Souvenir Bold

**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; th**

*ITC Souvenir Light Italic*

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contem*



**ITC Souvenir Medium Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care.*

**ITC Souvenir Demi Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer*

**ITC Souvenir Bold Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; th*

**ITC Souvenir Bold Outline**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning;*

---

---

**ITC Tiffany Light**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; th*

**ITC Tiffany Medium**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning*

**ITC Tiffany Demi**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl*

**ITC Tiffany Heavy**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understa*

---

---

**ITC Zapf Book Light**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the desig*

**ITC Zapf Book Medium**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the desig*

**ITC Zapf Book Demi**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t*

**ITC Zapf Book Heavy**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in plannin*

**ITC Zapf Book Light Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe*

**ITC Zapf Book Medium Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe*

**ITC Zapf Book Demi Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the de*

**ITC Zapf Book Heavy Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t*

---

---

**ITC Zapf International Light**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer mus*

**ITC Zapf International Medium**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must c*

**ITC Zapf International Demi**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the d*

**ITC Zapf International Heavy**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its plan*

**ITC Zapf International Light Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must c*

**ITC Zapf Int'l Medium Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must c*

**ITC Zapf Int'l Demi Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning;*

**ITC Zapf Int'l Heavy Italic**

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its pl*

---

---



# ITC DISPLAY TYPE- FACES

**AKI LINES**

American  
Typewriter  
Light

American  
Typewriter  
Medium

**American  
Typewriter  
Bold**

American  
Typewriter  
Bold  
Outline

American  
Typewriter  
Light  
Condensed

American  
Typewriter  
Medium  
Condensed

**American  
Typewriter  
Bold  
Condensed**

AVANT  
GARDE  
GOTHIC  
X-LIGHT

AVANT  
GARDE  
GOTHIC  
BOOK

AVANT  
GARDE  
GOTHIC  
MEDIUM

AVANT  
GARDE  
GOTHIC  
DEMI

**AVANT  
GARDE  
GOTHIC  
BOLD**

Avant  
Garde  
Gothic  
Extra Light  
Oblique

Avant  
Garde  
Gothic  
Book  
Oblique

Avant  
Garde  
Gothic  
Medium  
Oblique

Avant  
Garde  
Gothic  
Demi  
Oblique

**Avant  
Garde  
Gothic  
Bold  
Oblique**

Avant Garde  
Gothic Book  
Condensed

Avant Garde  
Gothic Medium  
Condensed

Avant Garde  
Gothic Demi  
Condensed

**Avant Garde  
Gothic Bold  
Condensed**

Bauhaus  
Light

Bauhaus  
Medium

**Bauhaus  
Demi**

**Bauhaus  
Bold**



**Bauhaus  
Heavy**

Bauhaus  
Heavy  
Outline

Benguiat  
Book

Benguiat  
Medium

**Benguiat  
Bold**

*Benguiat  
Book  
Italic*

*Benguiat  
Medium  
Italic*

**Benguiat  
Bold  
Italic**

**Bernase  
Roman**

**Bolt Bold**

Bookman  
Light

Bookman  
Medium

**Bookman  
Demi**

**Bookman  
Bold**

Bookman  
Light  
Italic

Bookman  
Medium  
Italic

**Bookman  
Demi  
Italic**

**Bookman  
Bold  
Italic**

Bookman  
Outline

**Bookman  
Contour**

<sup>LSC</sup> **Book  
Regular  
Roman**

<sup>LSC</sup> **Book  
Bold  
Roman**

<sup>LSC</sup> **Book  
X-Bold  
Roman**

<sup>LSC</sup> **Book  
Regular  
Italic**

<sup>LSC</sup> **Book  
Bold  
Italic**

<sup>LSC</sup> **Book  
X-Bold  
Italic**

BUSORAMA  
LIGHT

BUSORAMA  
MEDIUM

BUSORAMA  
BOLD

**Caslon  
Headline**

<sup>LSC</sup> **Caslon  
Light  
No223**

<sup>LSC</sup> **Caslon  
Regular  
No223**

<sup>LSC</sup> **Caslon  
Bold  
No223**

<sup>LSC</sup> **Caslon  
X-Bold  
No223**

<sup>LSC</sup> **Caslon  
Light  
No223  
Italic**



<sup>LSC</sup> Caslon  
Regular  
No223  
Italic

<sup>LSC</sup> Caslon  
Bold  
No223  
Italic

<sup>LSC</sup> Caslon  
XBold  
No223  
Italic

Century  
Book

Century  
Book  
Italic

**Century  
Ultra**

**Century  
Ultra  
Italic**

Cheltenham  
Book

Cheltenham  
Book Italic

**Chelt-  
enham  
Ultra**

**Chelt-  
enham  
Ultra  
Italic**

Didi

Eras  
Light

Eras  
Book

Eras  
Medium

**Eras  
Demi**

**Eras  
Bold**

**Eras  
Ultra**

Eras  
Outline

**Eras  
Contour**

**Fa! Face**

**Firenze**

Friz  
Quadrata

**Friz  
Quadrata  
Bold**

Garamond  
Light

Garamond  
Book

**Garamond  
Bold**

**Gara-  
mond  
Ultra**

Garamond  
Light Italic

Garamond  
Book  
Italic

**Garamond  
Bold Italic**

**Gara-  
mond  
Ultra  
Italic**

Garamond  
Light  
Condensed

Garamond  
Book  
Condensed

**Garamond  
Bold  
Condensed**



**Garamond  
Ultra  
Condensed**

*Garamond  
Light  
Condensed  
Italic*

*Garamond  
Book  
Condensed  
Italic*

*Garamond  
Bold  
Condensed  
Italic*

**Garamond  
Ultra  
Condensed  
Italic**

**Gorilla**

**Grizzly**

**Grouch**

**Honda**

*Italia  
Book*

*Italia  
Medium*

**Italia  
Bold**

*Kabel  
Book*

*Kabel  
Medium*

**Kabel  
Demi**

**Kabel  
Bold**

**Kabel  
Ultra**

*Kabel  
Outline*

**Kabel  
Contour**

*Korinna  
Regular*

**Korinna  
Bold**

**Korinna  
Extra  
Bold**

**Korinna  
Heavy**

*Korinna  
Bold  
Outline*

*Korinna  
Kursiv  
Regular*

**Korinna  
Kursiv  
Bold**

**Korinna  
Kursiv  
Extra  
Bold**

**Korinna  
Kursiv  
Heavy**

**LSC Condensed**

*LSC Condensed  
Italic*

**ISC  
Manhattan**

*L&C  
Stymie  
Hairline*

*Lubalin  
Graph  
X-Light*

*Lubalin  
Graph  
Book*

**Lubalin  
Graph  
Medium**



**Lubalin  
Graph  
Demi**

**Lubalin  
Graph  
Bold**

**MACHINE**

**MACHINE  
BOLD**

**Milano  
Roman**

**NEON**

*Newtext  
Light*

*Newtext  
Book*

*Newtext  
Regular*

*Newtext  
Demi*

*Newtext  
Light  
Italic*

*Newtext  
Book  
Italic*

*Newtext  
Reg. Italic*

*Newtext  
Demi  
Italic*

**PIONEER**

*Quorum  
Light*

*Quorum  
Book*

*Quorum  
Medium*

*Quorum  
Bold*

*Quorum  
Black*

*Ronda  
Light*

*Ronda*

**Ronda  
Bold**

*Serif  
Gothic  
Light*

*Serif  
Gothic  
Regular*

*Serif  
Gothic  
Bold*

*Serif  
Gothic  
X-Bold*

**Serif  
Gothic  
Heavy**

**Serif  
Gothic  
Black**

*Serif  
Gothic  
Bold  
Outline*

*Souvenir  
Light*

*Souvenir  
Medium*

*Souvenir  
Demi*

**Souvenir  
Bold**

*Souvenir  
Light  
Italic*



*Souvenir  
Medium  
Italic*

**Souvenir  
Demi  
Italic**

**Souvenir  
Bold  
Italic**

*Souvenir  
Bold  
Outline*

*Tiffany  
Light*

*Tiffany  
Medium*

**Tiffany  
Demi**

**Tiffany  
Heavy**

**Tom's  
Roman**

*Upright  
Regular*

*Upright  
Neon*

*Zapf Book  
Light*

*Zapf Book  
Medium*

**Zapf Book  
Demi**

**Zapf Book  
Heavy**

*Zapf Book  
Light Italic*

*Zapf Book  
Medium  
Italic*

**Zapf Book  
Demi Italic**

**Zapf Book  
Heavy  
Italic**

*Zapf  
International  
Light*

*Zapf  
International  
Medium*

**Zapf  
Inter-  
national  
Demi**

**Zapf  
Inter-  
national  
Heavy**

*Zapf  
International  
Light Italic*

*Zapf  
International  
Medium  
Italic*

**Zapf  
Inter-  
national  
Demi Italic**

**Zapf  
Inter-  
national  
Heavy  
Italic**



Only the following manufacturers of  
equipment and materials are licensed  
to market ITC typefaces:

Seuls les fabricants de machines et de  
matériels suivants ont obtenu licence  
de reproduire les caractères ITC:

Nur die folgenden Herstellerfirmen  
von Maschinen, Geräten und Materialien  
sind lizenziert, ITC-Schriften zu  
vertrieben:

**Addressograph-Multigraph Corp.**  
**Vari typer Division**  
11 Mt. Pleasant Avenue  
East Hanover, N.J. 07936  
(201) 887-8000  
Phototypesetters and Photo-  
lettering Systems

**Alphatype Corporation**  
7500 McCormick Boulevard  
Skokie, Illinois 60076  
(312) 675-7210  
AlphaSette and AlphaComp  
Phototypesetting Systems

**American Type Founders Co., Inc.**  
200 Elmora Avenue  
Elizabeth, N.J. 07207  
(201) 353-1000  
Type Division

**Artype, Inc.**  
345 East Terra Cotta Avenue  
Crystal Lake, Illinois 60014  
(815) 459-6220  
Dry Transfer Letters  
Cut Out Letters

**Autologic, Inc.**  
1050 Rancho Conejo Blvd.  
Newbury Park, Calif. 91320  
(213) 889-7400  
APS-4/APS-5 CRT Phototypesetter  
Composition and Typesetting  
Systems

**H. Berthold AG**  
1000 Berlin 61  
Mehringdamm 43  
Germany  
(030) 69031  
Diatronic, Diacom, Diatype,  
Superstar, Staromatic,  
Staromat, Starograph, Diatext

**Berthold Fototype**  
59 Willet Street  
Bloomfield, N.J. 07003  
(201) 429-8800

**J. Bobst Et Fils Sa**  
**Bobst Graphic**  
**Phototypesetting Division**  
CH-1001 Lausanne  
Switzerland  
(021) 35 05 21  
Eurocat

**Dr. Böger Photosatz GmbH**  
2 Wedel in Holstein  
Rissener Strasse 94  
Germany  
(04103) 6021-25  
Manufacturers of Copytronic  
Phototext Composing Machines,  
Film Fonts, and Copytype  
Photolettering Systems and Fonts

**Cello-Tak Mfg., Inc.**  
35 Alabama Avenue  
Island Park, L.I., N.Y. 11558  
(516) 431-7733  
Dry Transfer Letters

**Chartpak**  
One River Road  
Leeds, Mass. 01053  
(413) 584-5446  
Dry Transfer Letters

**Compugraphic Corporation**  
80 Industrial Way  
Wilmington, Mass. 01887  
(617) 944-6555  
ACM 9000, Compuwriters,  
Computapes, Execuwriters,  
Universals, Videosetters, 7200

**Degra Albert Deist**  
Postf. 114 D-3508 Melsungen  
West Germany  
Display Typesetters, 2" Film Fonts

**Dymo Belgium N.V.**  
P.O. Box 35  
St-Niklaas (B2700)  
Belgium  
(03 76) 6980 10 1  
Visual Systems Division

**Dymo Graphic Systems, Inc.**  
355 Middlesex Avenue  
Wilmington, Mass. 01887  
(617) 933-7000  
Phototypesetting Systems and  
Equipment, Film Strips, Standard  
and Segmented Discs, and  
Digitized Fonts

**Filmotype**  
7500 McCormick Boulevard  
Skokie, Illinois 60076  
(312) 675-7210  
Film Fonts

**FotoStar International**  
15450 East Valley Blvd.  
City of Industry, Calif. 91746  
(213) 333-2600  
FotoStar Display Setting  
Machines, 2" Film Fonts

**Geographics Inc.**  
1100 Seymour Street  
Vancouver, B.C. Canada  
(604) 685-8236  
Dry Transfer Letters

**Graphic Products Corporation**  
3601 Edison Place  
Rolling Meadows, Ill. 60008  
(312) 392-1476  
Format cut-out acetate letters  
and graphic art aids

**Graphic Systems World Trade S.A.**  
Tour Gallieni 1  
80 Avenue Gallieni  
93170 Bagnolet  
France  
360.1212  
Graphiset

**Harris Corporation**  
**Harris Composition Systems**  
**Division**  
P.O. Box 2080  
Melbourne, Florida 32901  
(305) 727-4790  
Fototronic 4000, TXT, 1200, 600  
CRT 7400, 7450

**Information International**  
5933 Slauson Avenue  
Culver City, Calif. 90230  
(213) 390-8611  
Phototypesetting Systems

**Itek Corporation**  
1001 Jefferson Road  
Rochester, New York 14603  
(716) 244-5600  
Phototypesetters

**Letraset International Ltd.**  
St. George's House  
195/203 Waterloo Road  
London SE1 8XJ  
England  
(01) 928-0488  
Dry Transfer Letters

**Letraset USA Inc.**  
40 Eisenhower Drive  
Paramus, N.J. 07652  
(201) 845-6100  
Dry Transfer Letters

**Linographics**  
770 N. Main Street  
Orange, California 92668  
(714) 639-0511  
Display Typesetters, 2" Film Fonts

**Mecanorma**  
78610 Leperray-En-Yvelines  
Paris, France  
(484 83 40)  
Dry Transfer Letters

**Mergenthaler Linotype Company**  
Mergenthaler Drive  
Plainview, N.Y. 11803  
(516) 752-4197  
Linofilm, Linotron, Linocomp, VI-P

**MGD Graphic Systems**  
**Rockwell International**  
2735 Curtiss Street  
Downers Grove, Illinois 60515  
(312) 963-4600  
Information Products Division

**3M Company**  
3M Center  
St. Paul, Minn. 55701  
(612) 733-1100  
Promat Letter Compositor

**The Monotype Corporation Ltd.**  
Salfords, Redhill, Surrey, England  
Redhill 6 5959  
Visual Communications  
Equipment

**National Type Matrix, Inc.**  
126 Tenth Street  
Brooklyn, New York 11215  
(212) 768-8600  
Metal Matrices

**Normagraphics**  
**Div. of Keuffel & Esser Co.**  
20 Whippany Road  
Morristown, N.J. 07960  
(201) 285-5000  
Dry Transfer Letters

**Optronics International, Inc.**  
7 Stuart Road  
Chelmsford, Mass. 01824  
(617) 256-4511  
Phototypesetting Systems

**PhotoVision Of California, Inc.**  
P.O. Box 552  
Culver City, Calif. 90230  
(213) 870-4828  
Spectra Setter 1200, Visual Display  
Setter, and 2" Film Fonts

**Pressure Graphics, Inc.**  
1725 Armitage Court  
Addison, Illinois 60101  
(312) 620-6900  
Dry Transfer Letters

**Prototype, Inc.**  
67 Main Street  
Warwick, N.Y. 10990  
(914) 986-1166  
Visual Display Phototypesetting  
Systems and Film Fonts

**D. Stempel AG**  
Hedderichstrasse 106-114  
Frankfurt Am Main-Sud  
Germany  
(0611) 6068-1  
Type Division

**Tactype, Inc.**  
127 West 26th Street  
New York, N.Y. 10001  
(212) 924-1800  
Dry Transfer Letters

**Technographics/Film Fonts**  
P.O. Box 552  
Culver City, Calif. 90230  
(213) 870-4828  
Film Fonts, Studio Film Kits, and  
Alphabet Designers

**Visi-Graphics**  
8119 Central Avenue  
Washington, D.C. 20027  
(301) 336-1144  
Dry Transfer Letters

**Visual Graphics Corporation**  
5701 N.W. 94th Avenue  
Tamarac, Florida 33321  
(305) 722-3000  
Manufacturer of Photo Typositor  
and Original Typositor Film Fonts

**Zipatone, Inc.**  
150 Fencil Lane  
Hillside, Illinois 60162  
(312) 449-5500  
Dry Transfer Letters

**For further information,  
write or call:**

**Pour de plus amples infor-  
mations écrivez ou  
téléphonez à:**

**Wenn Sie sich näher infor-  
mieren möchten, telefon-  
ieren oder schreiben Sie  
bitte an:**

International Typeface Corporation, 216 East 45th Street, New York, New York 10017 (212) 371-0699





# RUBBER STAMP WINNERS!



LEAVENWORTH JACKSON

## DO NOT

ABUSE, BEND, CLIP, DEFACE, ERASE, FOLD, GOUGE, HACK, IGNORE, JUNK, KERF, LOSE, MUTILATE, NEGLECT, OCCLUDE, PUNCTURE, QUARTER, ROLL, SPINDLE, TAIN, UGLIFY, VEX, WRINKLE, X-RAY, YERK OR ZAP THIS

## ARTWORK

NIKOLAI GREGORIC 3RD

## RICHARD BULL



**PROSPERITY**  
Follows the Brood Sow

HOLLY PANICK



RICHARD BULL



PETER GRECO

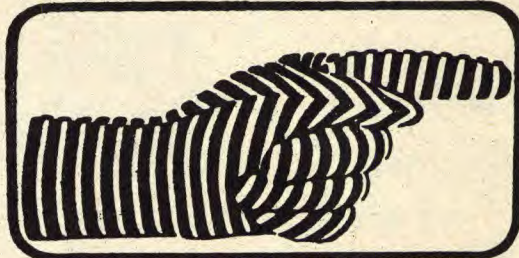


**Kathy Howell**  
graphic design

KATHY HOWELL



CHRISTOPHER HINTON



J. SEELEY



**feeDee**

ANNE HUBBARD



PAULA K. YOUNKIN



J. SEELEY

**Punctuate.,-:;!?"'""'0**

PAULA K. YOUNKIN



JUDY SPIVAK



DANIEL PELAVIN

What a pleasure! Just imagine getting a handful of knockout graphics in the mail every day for a couple of months!

Entries came from all over the U.S., Canada and even overseas. However, there seem to be definite "pockets" of Rubber Stamp Activity: the Philadelphia-N.Y.-Boston corridor, the upper Midwest & Toronto, Colorado & Arizona, and the West Coast up to Vancouver. Many thanks to all of you who sent in entries!

There's lots of activity in Europe as well. I was in Paris in the beginning of January and met with Hervé Fischer, who is compiling his third massive collection of international Rubber Stamp Art for publication. His friend Francis LaCloche is organizing a large exhibition of Correspondence Art for later this year. In Egypt I found antique signature stamps once used by farmers.

Many of you asked for information and we couldn't write to each one individually. There were also quite a number of great anecdotes and lots of bizarre how-to suggestions. Therefore, to expedite inter-stamper communication we are summarizing your queries, print-hints, tall tales & sources in an **Instant Media Newsletter** (for which we ask you to send \$2.50 to Big Island Gallery to help defray our costs).

Entries which could not be shown here because they were too large, or in full color, or in book form, 3-D, or some other mode will be on display at The Rubber Stamp Art Convention. This instantly reproducible event (bring your stamps & Polaroids) begins Sunday, April 30, 1978 through May 5th at Big Island Gallery, Round Hill Rd., Florida, N.Y., 10921; Ph: 914-651-4163. The Gallery is off Rt. 17, 75 minutes from Manhattan and we'll charter a bus if there's a demand.

Finally, our grateful thanks to Herb Lubalin for judging and for giving us space, and to Louise Fili and the U&Ic staff for their kindnesses.



*Andrew Nevan*



DANIEL PELAVIN



TIMOTHY WILSON



CHRIS RICH





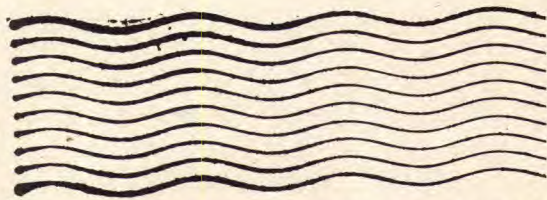
CAROLE SINGLETON



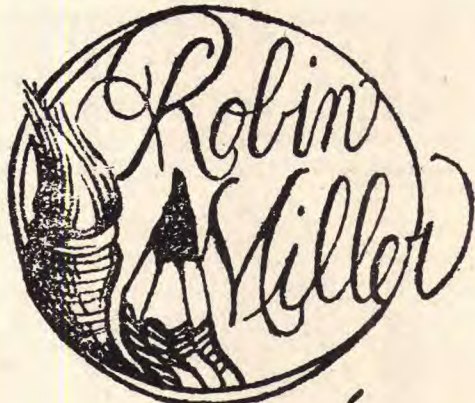
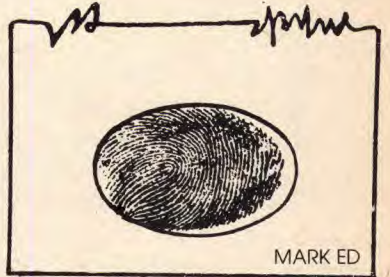
Robert Schwarz

301 Camino Descanso  
Palm Springs • CA 92262

MARJORIE H. COWLEY



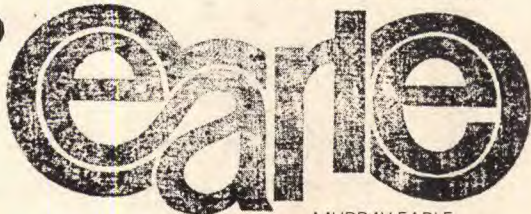
NIKOLAI GREGORIC 3RD



ROBIN MILLER



CHRISTOPHER HINTON



MURRAY EARLE



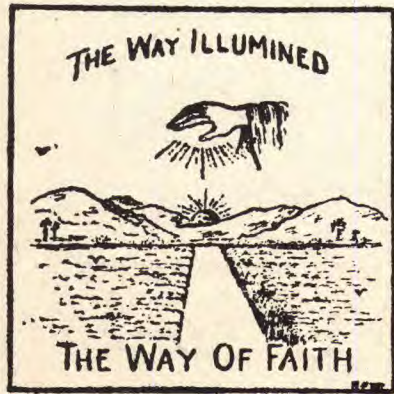
J. RUSSELL OLSON



AL CHING



LEAVENWORTH JACKSON



WELDON SHEA MONSPORT



Lots of nice cards, notes, + bits of good news from many of you the past year. We spent 1977 building our dream house which will be ready this winter. It was quite a job, our biggest one marriage. Clint designed the interiors (which Clint is allowed down "ground rules" like this in the inevitable arguments which do agree on things (but junk store house looks due to the lights which we have eleven right away to locate the house right in. Since this is not only our first our last house, we put some unusual areas not be thrilling to anyone but us. Can you imagine two rooms and a

Needless to say, in 11 years of house (and Carol started on to edit). We had to get the beginning to avoid can easily happen on many means. Our First Class Our more like a stage set than anything else. three tiers of balconies lined with the arched can be seen from the sunken winter room. acres of woods and decided the center of them! house, but also in it that might

With three cats, this was a course, we hope they will invite us. We needed space for our portable jungle, so Clint, exhibitionist that he is, designed a two story glass greenhouse right over his whirlpool tub! We plan to live in the house awhile before making any major furniture decisions. We have more than enough stuff now to fill most rooms. our brass bed was a house gift acquired three years ago, before we were even house serious. our jobs have kept us both extremely busy this year. We have traveled quite a bit, but aside from a week's stay in Cape May, New Jersey, the trips have all been business oriented. I did find time in beautiful Polish folk art area the fire place we can't wait to is limited by our supply of Anyway, we only got one thing left to say now: Hope you have an incredible holiday, season and new year!

Walled courtyard for necessity for us. But, of over once in awhile! our portable jungle, so Clint, exhibitionist that he is, designed a two story glass greenhouse right over his whirlpool tub! We plan to live in the house awhile before making any major furniture decisions. We have more than enough stuff now to fill most rooms. our brass bed was a house gift acquired three years ago, before we were even house serious. our jobs have kept us both extremely busy this year. We have traveled quite a bit, but aside from a week's stay in Cape May, New Jersey, the trips have all been business oriented. I did find time in beautiful Polish folk art area the fire place we can't wait to is limited by our supply of Anyway, we only got one thing left to say now: Hope you have an incredible holiday, season and new year!



Carol Bryan

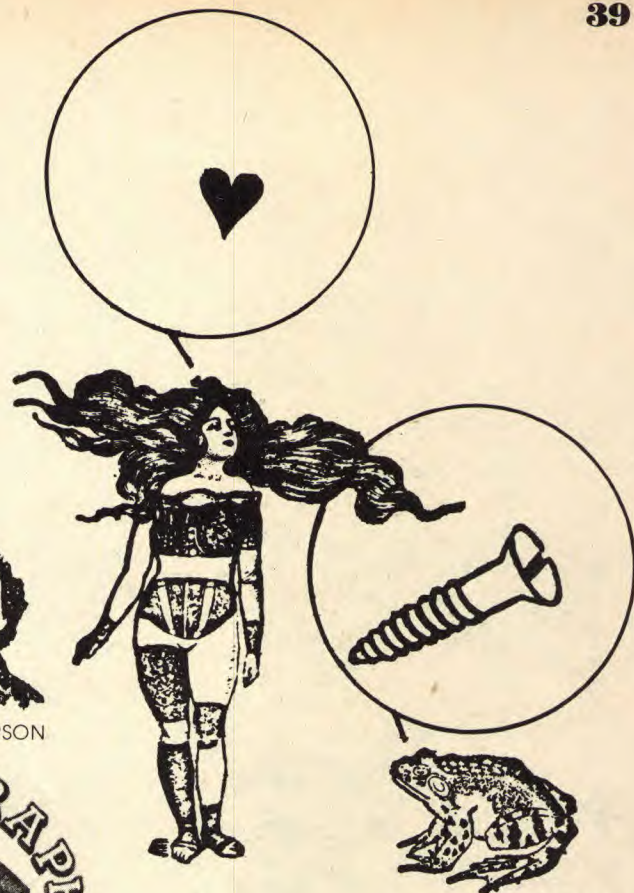
New Address, late winter: One Nouveau Ridge, Charleston, W. Va. 25311

CAROL BRYAN





TOMMER PETERSON



LINDA SKOGLUND

**FRAGILE**  
HANDLE WITH CARE

Herkimer at Oriskany 1777 by John  
US Bicentennial 13cents

LINDA SKOGLUND  
201 LINDA AVE.  
PIEDMONT, CA.  
94201

**FRAGILE**  
HANDLE WITH CARE

**FRAGILE**  
HANDLE WITH CARE

LINDA SKOGLUND

**PHOTOGRAPHICS**

East Ham

**týpõ**  
**graphics**

East Ham

**ILLUSTRATION**

East Ham

**AUDIO**

**VISUAL**

East Ham Graphics

**BE OUR GUEST**

**EAST HAM**

Department of Art and Design  
East Ham College of Technology  
High Street South  
London E6 4ER  
01-472 1480 ext.204

RICHARD DOUST

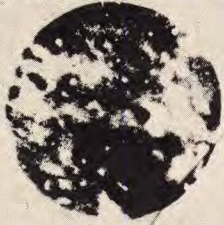

STANLEY MARSHALL



# HYPNAGOGIC CITY

*Moons of Mars  
Ballroom*

**Stop  
POISONING  
YOUR BODY  
with FOOD!**



## FREE TICKET

JOHN HELD, JR.

# Ellen

ELLEN SHAPIRO



LEON JOHNSON

**BRAVO!**

Lafayette  
  
 US Bicentennial 13c

NIKOLAI GREGORIC 3RD *Ms. Paula K. Younkin*  
 354 Panoramic Way

**BERKELEY**  
**California**  
*United States of America*

9  
4  
7  
0  
4

NIKOLAI GRÉGORIC 3RD PAULA K. YOUNKIN

**JERRY  
SIMPSON'S**

**ONE  
MAN  
BAND**

**AND  
SALVAGE**

**761  
2213  
12493  
EAST  
AMHERST  
CIRCLE  
DEVER  
80232**

JERRY SIMPSON



# SHARP TYPE FOR SHARP TYPE TYPES.

## OR WHY YOU NEED A PHOTO TYPOSITOR<sup>®</sup> NO MATTER HOW YOU'RE SETTING HEADLINES NOW.

Thousands of happy users can testify to the fact that our ingenious Photo Typositor gives them display type of impeccable quality while, at the same time, saving them time and money.



They prefer the Photo Typositor because it turns out sharp, crisp, professional-quality headlines that far surpass anything that they can get from text machines, lettering sheets or any darkroom devices.

It also beats sending out for type, because the Photo Typositor will set a word for pennies, instead of dollars. And it's there when you need it, 24 hours a day, 7 days a week, with no tiresome waiting for pick-ups and deliveries. (Besides, your typographer is probably using a Photo Typositor anyway whenever you order type 36 pt. or larger!)

Though the compact Photo Typositor is amazingly simple to operate (it works in normal room light, no darkroom or plumbing), the things you can do with it are even more amazing. You can condense, expand, enlarge, reduce, interlock, overlap, bounce and stagger over 2000 different typefaces. In fact, you can get over 2800 variations from a single inexpensive type

font. Plus make banners, rules, borders, scrolls, arcs and curves—and even set type in more than 15 foreign languages.

You can get things just exactly the way you want them. You gain complete control, enhance your creativity, and save all kinds of time and money in the process.

The Photo Typositor. If ever a machine deserved to make headlines, it's this one.

Write and we'll send you a free 16 page 2-color illustrated brochure describing the Photo Typositor.

### CALL TOLL FREE 800-327-1813.

In Florida call (305) 722-3000. In Canada call (514) 739-3325.

### LOW COST LEASING PLANS AVAILABLE.



**VISUAL GRAPHICS CORPORATION**  
We've taken photographic reproduction out of the dark.

VGC Park, 5701 NW 94th Avenue, Tamarac, Florida 33321.

- Yes. I'm interested in the Photo Typositor. Have a representative call.  
 Just the free brochure for now, please.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State & Zip \_\_\_\_\_

Phone \_\_\_\_\_

ULC-3/78

HEADLINE SET ON THE PHOTO TYPOSITOR IN THE ORIGINAL VGC ALPHABET ORGANDA<sup>®</sup> (OR-201).  
SUB-HEADLINE SET IN AVANT GARDE GOTHIC DEMI (OT-4).



# TYPE

Goudy Old Style

*Goudy Old Style Italic*

**Goudy Bold** *with swash*

***Goudy Bold Italic*** *with swash*

**Goudy Extrabold**

**Goudy Handtooled**

Based on the work of Italian Renaissance masters, the Goudy family has been considered to be among the greatest contributions to modern typography. For these reasons, Compugraphic is proud to supplement its display designs of Goudy Bold and Goudy Bold Italic with five new Goudy typefaces: Goudy Old Style (with SMALL CAPS), Goudy Old Style Italic, Goudy Bold, Goudy Extrabold and Goudy Handtooled. These faces employ a large lowercase x-height, gracefully curved serifs and large, full bodied capital letters. The Goudy family defies traditional classification, making it a natural for contemporary typesetting. Goudy... five more reasons to make our type library *your* type library.

**cg compugraphic**

Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887, (617) 944-6555



**NEWSLETTER**

**SKILLS FOR HIRE\***



**Two Sides of Visual Communications:** Susan Fritts, a 1976 graduate of the Art Institute of Atlanta, is succeeding in two careers. She is an art director/designer at an Atlanta publishing company and at the same time is one of the city's most active photographers' models. In her publishing job, she is responsible for the production of all artwork at Humanics, Limited, a publisher of early childhood educational material. She has modeled since she was 18. Regarding her schedule, she comments, "At times it gets hectic trying to juggle two careers, but, fortunately, Humanics is very tolerant." While modeling, she sometimes makes suggestions to the art director on the set, because she can view the shooting from the art director's standpoint.

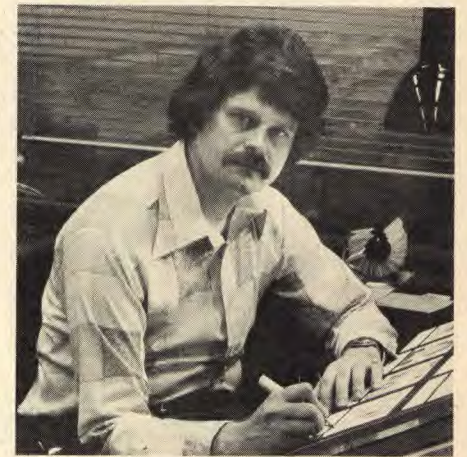
**Happiness to Holly Mokry is a Winning Design**

FORT LAUDERDALE — The project was to create a promotional piece announcing the "Call for Entries" of the annual "Addy" awards in Fort Lauderdale. Holly Mokry, below, a December 1977 graduate of the Art Institute of Fort Lauderdale, entered the contest as a class project during her final quarter. Adapting her imagery from Montmartre street characters, she handily designed the winning selection. The promotion piece itself has since been



entered in the "Addy" competition because people thought it one of the more original designs in South Florida in the past few years. Currently, she is employed as a layout artist at Dayton Aircraft Products in Fort Lauderdale.

majors in Visual Communications, Photography, Multi-Media, Fashion Illustration, Fashion Design and Interior Design. The faculty is staffed with practicing professionals.



**Another Illustrious Pittsburgh Alumnus**

CHICAGO — John Chepelsky's office overlooks Chicago's Loop. A graduate of the Art Institute of Pittsburgh, where he majored in Visual Communications, he is currently an art supervisor with Needham, Harper & Steers. It is not surprising that he displays a TV story board in the picture above. He is a skilled audio-visual as well as print designer, having practiced the basics of both areas while at the Institute.

Chepelsky's annual report for Roanoke Memorial Hospital won the 1977 "One Show" merit award from the Art Directors Club/Copy Club of New York.

**Foremost in Career Preparation**

NEW YORK — The Design Schools (see list below) graduate more employable art talent than any other source in the U.S. Currently, the combined enrollment of the four schools is roughly 4,000 students, mostly in daytime programs. They come from over 40 states and about 30 foreign countries. Courses of study are aimed exclusively at career objectives, with



**Iguana? Gila Monster?** It looks more like the Tuatara, a native of New Zealand. Whatever, it is an elegant pen-and-ink rendering by Donald Long, drawn during his third quarter at Colorado Institute of Art. An Advertising Design major, he chose this subject for an art media class.

**The Design Schools graduates** have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multi-media, photo laboratory, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

**\*The Design Schools**

- ART INSTITUTE OF ATLANTA
- ART INSTITUTE OF FORT LAUDERDALE
- ART INSTITUTE OF PITTSBURGH
- COLORADO INSTITUTE OF ART

A series of programs and seminars featuring noted designers, artists and filmmakers will be given this year in a number of key cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

Edward A. Hamilton, Design Director  
The Design Schools  
Time & Life Building, Suite 777  
1271 Avenue of the Americas  
New York, N.Y. 10020

- I would like to know more about The Design Schools graduates.
- I don't have immediate need, but please keep me advised.
- Include me on your invitation list for seminars and programs.

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Company: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Skills of special interest to me: \_\_\_\_\_



# HOW TO GET MORE OUT OF LUNCH THAN INDIGESTION.

If you ever had the feeling that there might be something more to lunch hours than French onion soup and Italian beef sandwiches, you were right.

There's the Ryder Gallery.

It's the only gallery in Chicago devoted to the graphic and typographic arts. It's also a place where you can be awed, stimulated, informed, and inspired in less time than it takes to order a pizza.

Recently, the Gallery was moved to the second floor at 500 North Dearborn. In the process, it got bigger and better looking.

In the last few months, the Gallery has been host to the Type Director's Club Show, the AIGA Book Show, the AIGA Communications Graphics Show, the "Symbol/Signs" show, and a retrospective of the Push Pin Graphic.

In the next few months, there will be a new show opening at the Gallery every month.

There will be a show featuring the work of avant-garde designer Alvin Lustig and designer and woodcut artist Antonio Frasconi.

There will be a show highlighting Post-Modernism in typography.

And there will be an exhibit of the work of graphic design students in Midwestern schools.

The Ryder Gallery is open on weekdays from 11:00 AM until 3:30 PM or by appointment.

And when you stop in we'll give you this "I Had An Inspired Lunch" button. Just to prove to everyone that you're returning from lunch with more than heartburn.



The Ryder Gallery and RyderTypes are located at 500 North Dearborn, Chicago. Telephone (312) 467-7117 for show information.





# Itek: The businessman's typesetter.

Itek introduces the world's most practical system for low-cost, do-it-yourself phototypesetting.

The Quadritek™ 1200 Phototypesetter. Indispensable for businessmen who want to cut the cost of communications. Or for commercial printers who want to make phototypesetting a profit center.

With this Itek system, you can save hundreds—even thousands—of dollars annually over the cost of "outside" type.

An average typist can learn to use the



Your secretary can learn to set type in a matter of hours.

Quadritek typesetter in hours, then get the work out in minutes. And training by Itek customer representatives is part of the package.

A built-in magnetic tape storage/retrieval/editing system retains text for later updating or revision. And an automated word-

search function increases operator productivity as much as 60% over strike-on systems.

There's more: select your choice of typefaces at the touch of a key. Justify copy automatically. Establish tab columns in seconds. See every keystroke displayed on a screen for instant editing.

The Quadritek system has myriad uses: Brochures. Sales literature. Price lists. Training and technical manuals. Financial reports. Newsletters. Anything that you're now paying high prices to typeset outside!

Ask for a demonstration of the Quadritek 1200 Phototypesetter. It's every inch a business machine.



GRAPHIC PRODUCTS

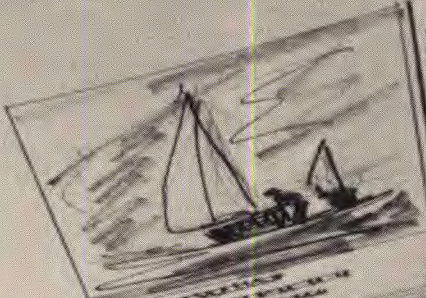
Call toll-free, 1-800-824-5136 and ask for operator 61.  
 In California call, 1-800-852-7631.  
 Itek Graphic Products, Division of Itek Corporation,  
 1001 Jefferson Road, Rochester, New York 14603.  
 Yes, I'm interested in the Itek Quadritek 1200 Phototypesetter.  
 Have an Itek representative call me.  Send literature.

NAME \_\_\_\_\_  
 TITLE \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_  
 ZIP \_\_\_\_\_

ULC-3



Quick  
and T



Free!

Follow layout...  
and I need  
it by FIVE!

How many times are you given type specs like this? All too often! That's when your mark-up people need a professional, full-feature, phototypesetter that won't let them down ... one that is backed by a library of contemporary and traditional typefaces.

When you get those "follow the layout" instructions, you need Dymo's Pacesetter ... proven in over 3,000 composing rooms, world-wide.

For details, write or call toll free (1-800-225-0945, except Mass).



**DYMO**<sup>®</sup>

DYMO GRAPHIC SYSTEMS, INC.

Wilmington, MA 01887 (617) 933-7000



Typefaces need to work harder these days and that puts a premium on good type design. Letraset has designed and launched over 49 faces in the last 5 years. Originals or re-worked concepts, these styles can put out on command. Many have large x-heights for tight spacing and enough alternates for original settings. But in the end, they're more than just typefaces. They're ideas and that's worth knowing about.

# The Letraset Type House

LE ROBUR NOIR

**Aachen Bold**  
**Aachen Medium**  
**Belwe Bold**  
**Belwe Medium**  
 Belwe Light  
**Gandice**  
**Gandice** INLINE

**PLAYBOY ULTRA**  
**PLAYBOY INLINE**  
 PLAYBOY  
**STRIPES**  
 Pump Light  
 Pump Trilline  
**Pump Medium**  
**Pump**  
**FRANKFURTER**  
**Octopuss**  
**Octopuss** SHADED  
**PREMIER SHADED**

**Dynamo**  
**Dynamo** MEDIUM  
**Times Extra** BOLD  
**Italia Bold**  
**Italia Medium**  
 Italia Book  
 University Roman BOLD  
 University Roman  
**EGYPTIAN** OUTLINE  
 Camellia  
 Premier Lightline

**Helvetica** EXTRA BOLD  
**Paddington**  
**Caslon Black**  
**Cortez**  
**Knightsbridge**  
 Chesterfield  
*Hatclow*

Letraset, 40 Eisenhower Drive, Paramus, N.J. 07652  
 Please send me a copy of the Letraset Catalog.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



All 358 Instant Lettering faces are shown full font in the 208 page Letraset Catalog. Send in the coupon for your free copy.

**Letraset**  
 Letraset USA Inc.  
 40 Eisenhower Drive  
 Paramus, N.J. 07652






# ITC BENGUIAT

PHOTO-LETTERING INC TAKES GREAT PRIDE IN PRESENTING ITC BENGUIAT, THE SUPERBLY CRAFTED ALPHABET DESIGN NOW AVAILABLE IN 3 WEIGHTS COMBINING THE FAMILIAR, THE UNUSUAL, THE PRACTICAL AND THE AESTHETIC. ITC BENGUIAT IS ATTRACTING DESIGNERS THE WORLD OVER. PLAN AHEAD AND MAKE USE OF THE ASSORTED LOGO LETTERS THAT ADD DISTINCTION TO YOUR HEADLINE OR CORPORATION GRAPHICS ITC BENGUIAT IS A WELCOME ADDITION TO OUR EVERGROWING COLLECTION OF ALPHABET DESIGNS. WE ARE PREPARED TO MEET YOUR GRAPHIC NEEDS!

**PHOTO-LETTERING**<sup>INC</sup>  
216 EAST 45ST · NYC10017 · 212 MU2-2345





# type

**Antique Olive**  
**Antique Olive Medium**  
**Antique Olive Bold**  
**Antique Olive Compact**

Compugraphic, with an on-going commitment to contemporary requirements in typography, proudly introduces the Antique Olive family to its library of more than 700 typefaces. One of the more recently designed sans serifs, the short ascenders and descenders make Antique Olive refreshingly different from the other sans serif designs. A modern feeling is conveyed by stressed weight at the top of each sculptured character, vividly illustrated by the Cc, Oo, and Ss. This truly outstanding family is available from Compugraphic in four typefaces: Antique Olive Regular, **Medium**, **Bold** and **Compact**. Regular and Medium are logical choices for text composition when space is at a premium, while Bold and Compact add a contemporary emphasis to powerful headlines set in larger sizes. Antique Olive . . . four more reasons to make our type library **your** type library.

**cg compugraphic**

Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887, (617) 944-6555





**“Please reserve  
two seats,  
front row, center,  
for me and  
my secretary.”**





Hurry hurry hurry! You are just in time to catch the next performance of the greatest typographic wonder of the age!

Only yesterday, our star attractions were such renowned headliners as the Alphatype and Alpha-Sette Systems—hard acts to follow. But follow we have with *AlphaComp*, the ultimate in human engineering and technical performance.

What looks for all the world just like a typewriter is, in fact, a typesetter or word composer. This remarkable less-than-\$10,000 product produces the highest typographic quality by automating all the components of professional typography. Easy to operate, it allows a single person to do the work that once required a full staff of skilled typesetters on a big heavyweight machine.

With this amazing instrument, your secretary—after only minimal training—will be able to produce cleaner, sharper, more distortion-free originals for reproduction than can be produced on any system anywhere. And she can do so right on the premises in any type style you could possibly want—in less time for less cost and with the same quality results you expect from a seasoned pro.

Now step up just a little closer and take a good look at some of AlphaComp's exceptional features—features you'd expect to find on costly sophisticated equipment. Like reverse leading, automatic indent and the electronic *Visual Display* (shown above) which lets you see exactly what's being keyboarded and makes for on-the-spot verification of the copy before a line is printed.

Another nice thing about AlphaComp is that, like an elephant, it never forgets. It provides you with

*Memory.* Information in memory can be instantly recalled by the touch of a key anywhere in the job. When used in conjunction with the *Dual Drive Floppy Disc System*, all your keystrokes and format information stored in memory can be recorded for future use.

Think of the time and effort it takes to insert copy, change a mistake or a word from roman to italic in the middle of a big job. Not anymore. A special control—*Automatic Search*—makes it easy to enter in the character string that identifies the place where the copy is to be changed or added, and

run the disc again. You'll stop at the right place, and the change you want is easily made.

There's a whole lot more we could say, but seeing is believing. That's what the coupon is for. To see a demonstration—at your office or ours. Because if we want your business (and we do), we want your secretary to try the AlphaComp for herself. She'll only have to plug it in to start setting perfectly beautiful type.

So hurry hurry step right up and send in the coupon for your reservation to see the AlphaComp in action. It's the greatest show on earth.



# Alpha Comp

**RESERVED SEATS**

ALPHATYPE CORPORATION  
7500 McCormick Blvd.  
Skokie, Illinois 60076

- By all means, reserve two seats for me and my secretary!
- Call me
- Send more info
- I'm already saving time and money with my AlphaComp

## FRONT ROW-CENTER

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

Please Print



# D

ear Berthold,

Finally! Phototype for perfectionists!  
For people like me who would never  
accept anything but the best.

Thank you for going out of your  
way to keep the art of typography alive.  
I couldn't be happier.

For a while, it looked like quality had  
lost out, forever, to high speed tech-  
nology. But now you've come up with  
a phototypesetting and composing system that actually has quality built in.

It's the biggest advance in typography since movable type.  
And I should know.

I hear you're already No. 1 in Europe. What's America waiting for?  
Berthold, you've brought the spirit of craftsmanship back  
to today's technology.

Yours truly,

*J. Gutenberg*

P.S. Where were you when I needed you?

## berthold

BERTHOLD OF NORTH AMERICA

**The Spirit of Craftsmanship in Today's Technology.**

We've heard from Gutenberg. Now let's hear from you. Call or write for information today.

HEAD OFFICE  
P.O. Box 624  
610 Winters Ave.  
Paramus  
New Jersey 07652  
Tel: (201) 262-8700

CHICAGO  
4415 Harrison St.  
Hillside  
Illinois 60162  
Tel: (312) 449-5827

LOS ANGELES  
11222 La Cienega Blvd.  
Inglewood  
California 90304  
Tel: (213) 645-7112

TORONTO  
157 Bentworth Ave.  
Toronto  
Ontario M6A 1P6  
Tel: (416) 789-5219





# In-House Stat House. Under \$100 A Month.

We pioneered the idea, and we perfected it: repro camera and processor in a single daylight system.

And now we've made the best even better. Because no other system can offer you the features and value of the new Visual Graphics Pos One CPS 316.

No darkroom. No plumbing. Convenient pushbutton daylight operation.

There's also a new fixed focus lighting system for faster, sharper exposures. And virtually an endless list of reproduction capabilities.

In your own graphics department you can produce professional quality positive or reverse stats. Veloxes.

Posterizations. VGC Color Cell™

Enlargements. Reductions.

Film Negatives. Special effects screens. Plus more.

All processed automatically.

The new CPS 316 lets you be as creative as you want to be — and as penny-pinching as you should be.

Because you can accomplish all these results for pennies apiece. In fact, you can save up to 80% of your stat and velox bills. It's not unusual for the camera/processor to pay for itself in a matter of months.

You can have this camera/processor system in your office for less than \$100 a month.

That's less expensive than the cost of any comparable repro camera, automatic processor and darkroom.

So, we invite you to find out more about the new Visual Graphics Pos One CPS 316.

**Call us toll free 800-327-1813.**

In Florida call 305-722-3000.

In Canada call 514-739-3325. Or send this coupon for more information.



## Visual Graphics Corporation

VGC Park, 5701 N.W. 94th Ave.  
Tamarac, Florida 33321

*We've taken photographic reproduction out of the dark.*

### Gentlemen:

I want to know more about your new Pos One CPS 316.

Please contact me to arrange for a demonstration.

Please send me more information.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

ULC-3/78



# Introducing the Comp/Set<sup>®</sup> Profitsetter.

It's easier and more economical to get into quality phototypesetting than ever before.

From our wide range of proven phototypesetting systems, we now recommend the ideal profit-making combination for printers and typesetters.

The Comp/Set Profitsetter System.

At the core of this optimum system is the Comp/Set 4510 direct-entry phototypesetter. It sets type at 50 lines per minute, with 16 styles and 70 sizes on-line from 5½ to 74 point. And it includes an impressive array of Comp/Set features. Big CRT screen. Simple, typewriter-like keyboarding. Hundreds of available typefaces. High-quality output. And many others.

The Profitsetter System includes our floppy diskette record/playback unit, which captures keystrokes and provides extensive editing capability.

Rounding out this profit-making package, we recommend our Video Display Input units. The unique 50-lines-per-minute speed of our direct-entry phototypesetter will support five or more of these off-line units, which can be added as your workload increases. Because they're virtually identical in design to the Comp/Set on-line keyboard, your operators will perform equally well on both.

So whether you're upgrading your present system, or making your first move into phototypesetting, the Profitsetter System will help you build new profits for your business. We even help out with a full range of direct-lease, lease-purchase, and rental plans.

Call your local AM Sales office to see the Profitsetter System in action. If you like, we'll bring our demo van to your door. Or write to VariTyper Division, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

**The Right Choice  
in Phototypesetting.**



**ADDRESSOGRAPH  
MULTIGRAPH**

All the type in this ad was composed on the Comp/Set phototypesetter.



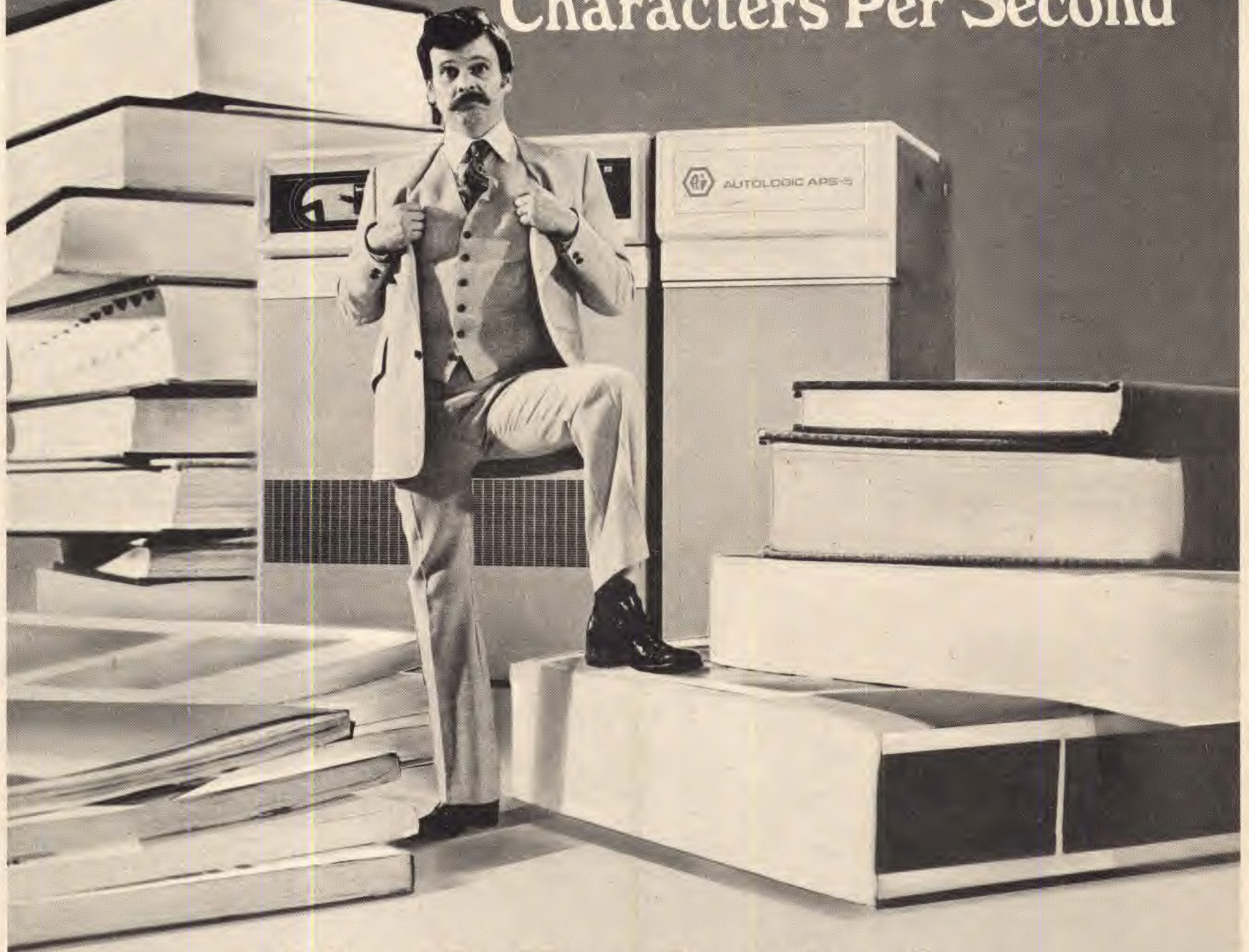






# Up To 8,000

## Characters Per Second



## ***That's Production!***

Up to 8,000 high-resolution characters per second! That's the incredibly high-speed character output that makes the APS-5 the fastest phototypesetter available anywhere. But there's a lot more to APS-5 productivity than just high-speed character output. There's one pass composition, which can deliver a fully composed newspaper or catalog page in seconds, eliminating the need for costly paste-up. There's AUTOCOMP-5, a built-in composition system that permits quick and easy formatting of vast amounts of raw input. Add to that such features as forward dynamic

and reverse leading, complete user font library on-line, instant font changing and true simplicity of operation and you've got a machine that can produce a 1,200 page telephone directory in minutes.

*That's production!*

*To learn the equally exciting story about the APS-5's outstanding affordability, typographic quality, operating reliability and service support organization call or write us today for a free literature packet . . . from the company that wrote the book on CRT phototypesetting!*

# APS-5

BY AUTOLOGIC, INC. 

1050 Rancho Conejo Boulevard, Newbury Park, California 91320 • (805) 498-9611 • (213) 889-7400 • A Subsidiary of Volt Information Sciences, Inc.



# Mergenthaler, Linotype, Stempel, Haas Typersonality

Typefaces are like human faces; no two are quite alike. Each human face reflects a unique personality; each typeface reflects a unique **typersonality** shaped by the skill, temperament, and times of the artist who designed it.

Mergenthaler, Linotype, Stempel, Haas now adds to its collection three of the most beautiful, exciting, and timely **typersonalities**, Akzidenz Grotesk, City, and Raleigh. These new families are additions to the most comprehensive collection of authentic **typersonalities**, the library that sets the standard.

To complete each **typersonality**, we pioneered programmed typography. Our advanced typographic program, ATP 1/54, automatically kerns, tucking one letter closer to or beneath another with any of 432 letter combinations. Automatically sets tight, tighter, or tightest fittings, whichever you prefer. Automatically hangs punctuation for crisp, clean columns.

**Today, three new typersonalities, Akzidenz Grotesk, City, and Raleigh, are available throughout the world from all the V-I-P typesetters subscribing to Mergenthaler's TypoPlus 3 program. TypoPlus 3 means availability.**

Mergenthaler Linotype Company  
Mergenthaler Drive  
Plainview, NY 11803  
USA

**City Bold**  
 abcdefghijklmnopqrstuvwxyz...!?!@()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 abcdefghijklmnopqrstuvwxyz...!?!@()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

**City Medium**  
 abcdefghijklmnopqrstuvwxyz...!?!@()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

**City Light**  
 abcdefghijklmnopqrstuvwxyz...!?!@()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

City was designed by Georg Trup for Berthold in 1930. The purpose of the design's beautifully realized precision was to complement photographs with which it was to be used, melding harmoniously to form a type-photo unit. City became one of the most celebrated of all typefaces adopted for corporate identity when Paul Rand, in the mid-fifties, used it to identify IBM.

Ask your V-I-P typesetter about TypoPlus 3 and City.



The first design of the face now called Akzidenz Grotesk was shown in the 1898 Berthold type specimen book. But this family, also known as Standard, did not become popular until the 1950's. Its strong shapes stimulated Edouard Hoffman to design Neue Haas Grotesk, the typeface known today as Helvetica. Akzidenz Grotesk has now been redrawn by D. Stempel AG in the 8 weights and italics demonstrated on these two pages.

Ask your V-I-P typesetter about TypoPlus 3 and Akzidenz.

# Akzidenz

NOPQRSTUVWXYZ& City Light

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890

Akzidenz Grotesk Black

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890

Akzidenz Grotesk Black Condensed

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890

Akzidenz Grotesk Bold

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890

Akzidenz Grotesk Bold Condensed

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890

Akzidenz Grotesk

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890

abcdefghijklmnopqrstuvwxyz;:;!\$%&'()\*1234567890



**STUVWXYZ&**  
stuvwxyz...!\$()1234567890  
**NOPQRSTUVWXYZ&**  
nopqrstuvwxyz...!\$()1234567890

Akzidenz Grotesk Condensed

**abcdefghijklmnopqrstuvwxyz&**  
abcdefghijklmnopqrstuvwxyz...!\$()1234567890  
**ABCDEFGHIJKLMN**  
ABCDEFGHIJKLMN

Akzidenz Grotesk Italic

**abcdefghijklmnopqrstuvwxyz&**  
abcdefghijklmnopqrstuvwxyz...!\$()1234567890  
**ABCDEFGHIJKLMN**  
ABCDEFGHIJKLMN

Akzidenz Grotesk Light

**abcdefghijklmnopqrstuvwxyz&**  
abcdefghijklmnopqrstuvwxyz...!\$()1234567890  
**ABCDEFGHIJKLM**  
ABCDEFGHIJKLM

Raleigh Bold



# Raleigh

mnopqrstuvwxyz...!\$()1234567890  
 NOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz...!\$()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz...!\$()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz...!\$()1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Raleigh Demi-Bold

Raleigh

Raleigh Light

**Mergenthaler,  
 Linotype,  
 Haas  
 Stempel,  
 Typersonality**

Raleigh  
 Raleigh was based on the Mergenthaler Linotype design, Cartier, by Carl Dair. Adrian Williams of Fonts redesigned Cartier for display; in 1977, Raleigh was released in England by Conways, the typesetter. It was immediately popular. So popular, in fact, we invited the British designer, Robert Norton, to redraw it for V-I-P in the 4 weights shown here.

Ask your V-I-P typesetter about TypoPlus 3 and Raleigh.

Complete this form to receive our specimen booklets of the newest Mergenthaler, Linotype, Stempel, Haas TypoPlus 3 **typersonalities**.

Mergenthaler Linotype Company  
 Typographic Marketing  
 Mergenthaler Drive  
 Plainview, New York 11803  
 USA

or call:  
 (516) 752 4248/4249

Name: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City & State: \_\_\_\_\_  
 Zip: \_\_\_\_\_



# Arrow

# Arrow

For People Who Need Four Hands

# Arrow

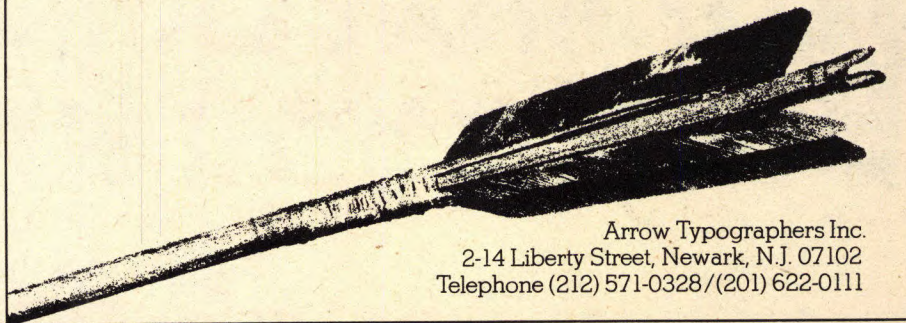
# Arrow

If you're spending too little time on developing your layout ideas and too much time specifying type and handling mechanical details, we can help.

Whether you're designing national ads, price lists, catalogs, manuals, labels, or any other kind of printed material, we can supply type that complements your visual concept, assemble your mechanical with art in position and produce film negatives ready for printing.

Arrow has the most complete and up-to-date type library in the country. If you like modern, professional typographic quality and good, old-fashioned dependability repeated job after job, try us.

Using Arrow leaves you more time for truly creative work.  
It's like having an extra pair of hands.



Arrow Typographers Inc.  
2-14 Liberty Street, Newark, N.J. 07102  
Telephone (212) 571-0328 / (201) 622-0111





If we applied our Color Film on the tallest animal in the world to demonstrate its versatility and durability, we estimate that it would take hundreds of sheets and a lot of coaxing to get him to stand still.

However, we know you can use Chartpak Color Film for more important projects, because it's manufactured for professionals who have graphic problems to solve and demand the highest quality materials. Chartpak Color Film is offered in 192 matte finish colors and 11 transparent projectable colors. A newly developed adhesive adheres firmly, yet can be easily removed or repositioned at any time.

By the way, the tallest animal ever recorded was a giraffe named "George" who lived in Chester Zoo, England between 1959 and 1969. He was an impressive 20 ft. tall. Try Chartpak Color Film on your next graphic problem. They are not only impressive, but a bargain.

**chartpak**

A TIMES MIRROR COMPANY  
ONE RIVER ROAD  
LEEDS, MASSACHUSETTS 01053

**Chartpak Products/Helping the Professional Create**

If your company spends \$2 million a year on type paying New York's out-of-sight type prices, we can give you every bit as good a product and service that's every bit as speedy for around \$1 million. Or just about half the price. And we can also save you carloads of money on type bills whether your company spends considerably less. Or considerably more. Honest. We can do it. And we do do it.

We're **Birmy** in Miami and we have first class, New York trained typographers. And one of the largest photo-type libraries in America. We have telecopiers for practically instant communication. And we're only a few jet hours by air from anywhere in the country. We have everything you can find at any type house in New York except the prices.

So come on. Try **Birmy**. Save a million dollars here. Save a million dollars there. Before you know it, it adds up. **Birmy** in Miami. (305) 633-5241/635-0482. 2244 Northwest 21st Terrace, Miami, Florida 33142.

**A million dollars here.  
A million dollars there.  
Before you know it,  
it adds up.**



Mergenthaler,  
Linotype,  
Stempel, Haas

# Introduces TypoPlus 3 Display

Every 3 months, 10 new display **typ personalities** will be joining the Mergenthaler, Linotype, Stempel, Haas library. The typographic refinements of the ATP 1/54 program, with its options of tight fit and kerning, give beautiful VI-P display (and text) setting. Ask your VI-P typesetter for the TypoPlus 3 Display Program.

Mergenthaler Linotype Company  
Mergenthaler Drive  
Plainview, NY 11803  
USA

Display faces released this quarter:

ITC Grizzly

ABCDEFGHIJK67  
vwxyz...!@#

Stop

1234567890 ...!@#  
ABCDEFGHIJKLN  
NOPQRSTUVWXYZ&

ITC Busorama Medium

ABCDEFGHIJKLM  
ABCDEFGHIJKLM...!@#

ITC Busorama Light

ABCDEFGHIJKLM  
ABCDEFGHIJKLM...!@#  
1234567

Brooklyn

ABCDEFGHIJK  
abcdefghijk...!@#  
NOPQRSTUVWXYZ&  
nopqrstuvwxyz&...!@#

ITC Busorama Bold

ABCDEFGHIJKLM  
RSTUVWXYZ  
12345678  
567890

Antique Olive Nord

ABCDEFGH  
abcdefgh  
1234567890

Antique Olive Nord Italic

ABCDEFGHIJKL  
abcdefghijkl...!@#

Antique Olive Bold Condensed

ABCDEFGH  
abcdefgh  
1234567890





# GREAT FACES

## EGYPTIENNE

Whether you want your ad or promotion delivered with an authoritative roar or a subliminal subtlety, it's good to know that you have a vast library of Great Faces to heighten your graphics impact - type faces that reflect and enhance your overall message from a type library so complete, you'll never have to compromise or substitute.

The Dymo type library of Great Faces is filled with "traditional", popular, and innovative typography. One of Dymo's great traditional faces is **Egyptienne**, designed under the direction of Deberny and Peignot for the Lumitype, forerunner of today's Pacesetters.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



Write today for material on the Dymo library of Great Faces to: Typography Dept., Dymo Graphic Systems, Inc. 355 Middlesex Avenue, Wilmington, Mass. 01887.

**fyti**  
for  
your  
(typographic)  
information

## Phototypesetting Output Media

Phototypesetting output can be on film or paper but in either case the material must have special properties. Emulsions must have enough contrast to produce characters of high density on a clear background with minimal exposure time. Characters must also have sharply defined edges.

Film must be flexible, tough, dimensionally stable yet have a high degree of transparency. A thin support is desirable when it is necessary to expose through the base.

Whiteness and opacity are essential qualities of paper used for phototypesetting output. Although thin, paper must be strong enough for the requirements of processing and pasteup.

Whether outputting on film or paper, one should demand images that are dense, sharply defined, and have uniform weight all over the copy.

### Papers

Although film produces the best image, paper is more widely used, probably because of its similarity to repro proofs pulled from metal type forms and because paper is easier to proofread and to show to customers. Also, the paper output can be pasted into paper mechanicals and corrections can be pasted on it.

There are two kinds of papers on the market: stabilization papers and conventionally processed papers.

Stabilization paper is not permanent. The image will begin to fade in about six weeks, sooner if exposed to sunlight. It is the least expensive output material and requires only a low-cost (about \$600-\$800) processor. It is recommended for disposable galleys or mechanicals that will be used and not stored for reuse.

If only a few jobs require long life, it is possible to fix, wash and dry stabilization paper to make it permanent. While stabilization paper normally requires about five minutes to air dry after processing, an optional drier can be used with the processor.

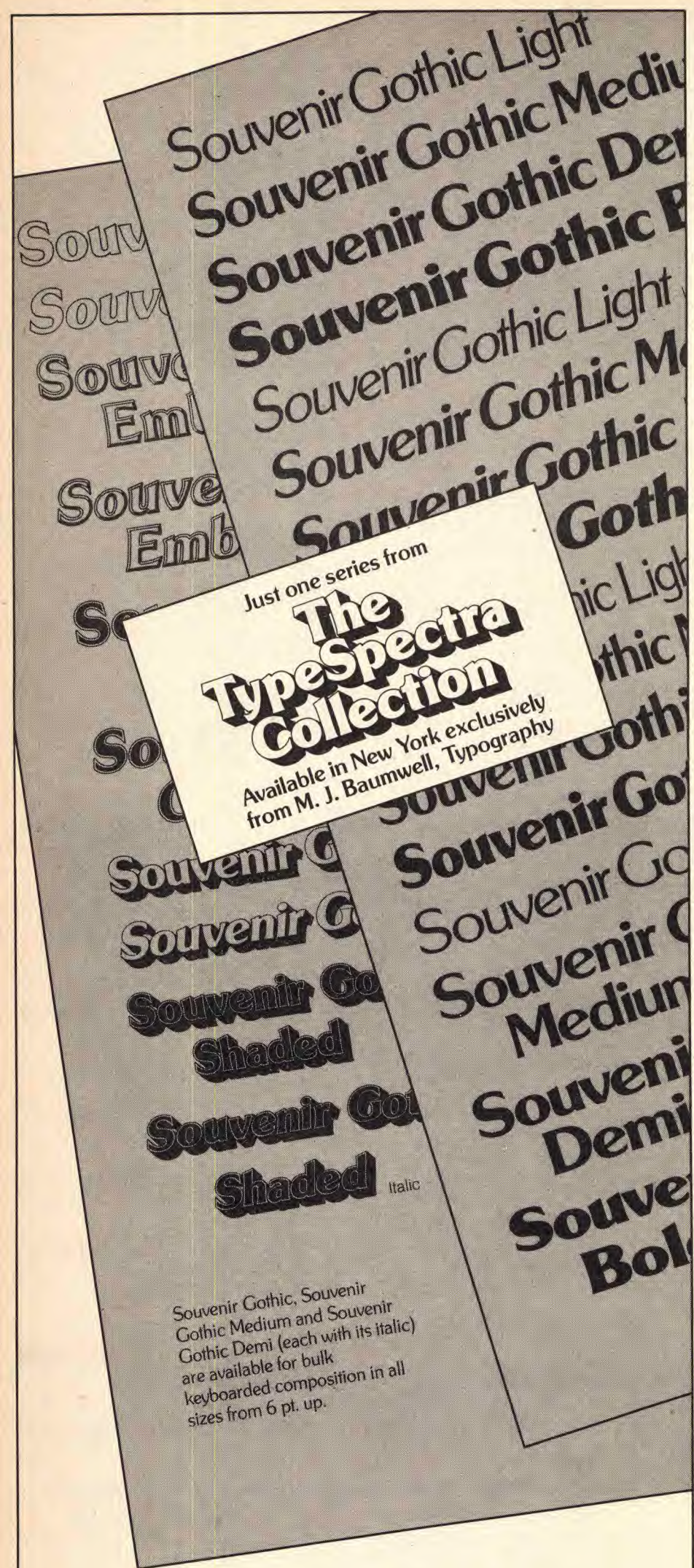
Kodak's RC (resin coated) papers are conventionally processed—developed, fixed, washed and dried. They are durable, storable for a long time, and use processing equipment running from several thousand dollars up to \$25,000. They are replacing older papers as phototypesetting output material because of their improved dimensional stability and a processing speed which is two to three times faster than that of non-resin coated papers. In addition, the resin coating prevents moisture absorption and reduces fixing and washing time.

### Film

Besides producing the highest quality image, film is more dimensionally stable than paper. It can be diazo proofed for reading and it can be precisely assembled on light-table grids. Negative film, contacted from the output film positive, is ready for platemaking. Of course, film can also be output as a negative. When a large number of proofs is required, low-cost diazos can be made from the film. Film also has the advantage of bypassing some production steps (from paper output you have to make film positives to expose to the plates) and can be produced either right or wrong reading. With the latter you are ready to expose directly to a positive plate.

An editorial feature prepared for U&Ic by Edward M. Gottschall





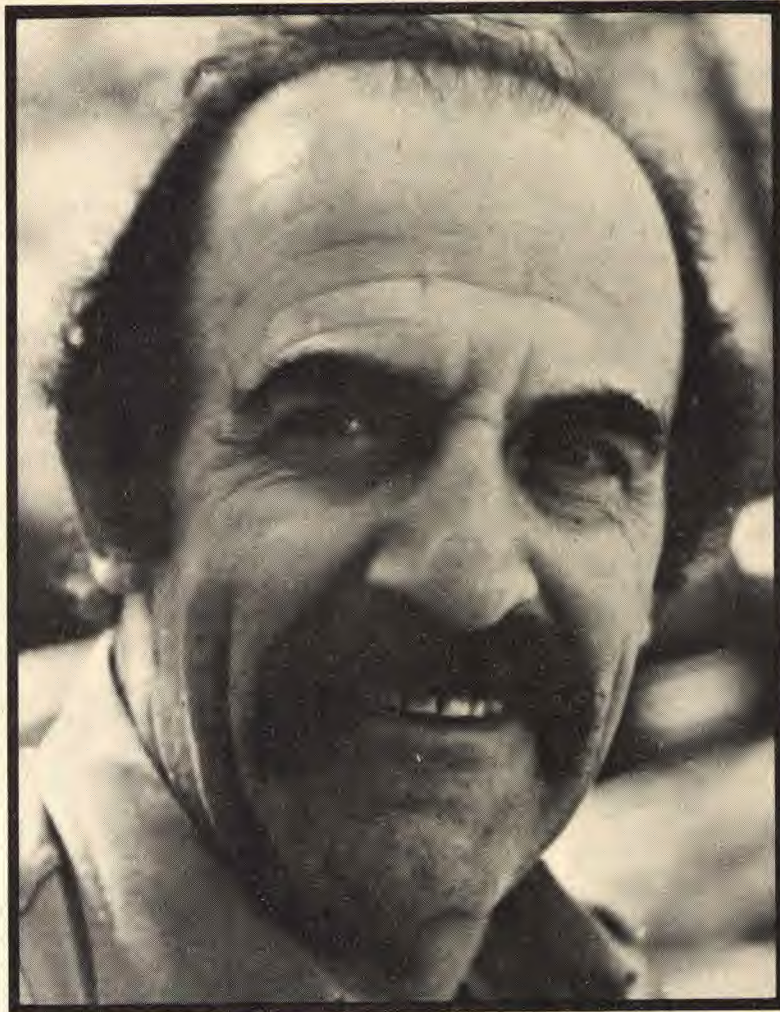
Just one series from

## The Type Spectra Collection

Available in New York exclusively from M. J. Baumwell, Typography

Souvenir Gothic, Souvenir Gothic Medium and Souvenir Gothic Demi (each with its italic) are available for bulk keyboarded composition in all sizes from 6 pt. up.

**mjb**  
 M J BAUMWELL TYPOGRAPHY  
 461 8TH AVENUE  
 NEW YORK NY 10001  
 (212) 868-0515



# GREAT FACES

## BENGUIAT

Too often art directors make substitutions for the type face they want to use in their ad or promotion. When your message is particularly sensitive, you know all too well that the selection of type must be appropriate to subliminally portray the mood of the message.

You know of the impact that overall graphics make on the reader either consciously or subconsciously. Dymo's "Great Faces" are a big part of that effort. The "Great Faces" offer a vast selection of typography to help produce messages that are sensitive, thought provoking, and activating...in a word, effective.

This text is set in one of the new Great Faces from Dymo: ITC Benguiat Book which is the latest release from International Typeface Corporation. To illustrate this outstanding addition to Dymo's library, what better "Great Face" than that of Ed Benguiat, its designer.

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz



For more information on Dymo's Great Faces write: Typography Department, Dymo Graphic Systems, Inc., 355 Middlesex Avenue, Wilmington, Mass. 01887.



**FORMATT & FORMALINE**  
 CUT-OUT ACETATE ART AIDS CHARTING & GRAPHIC ART TAPES

**NEW** CATALOG NO. 6  
 INTRODUCING

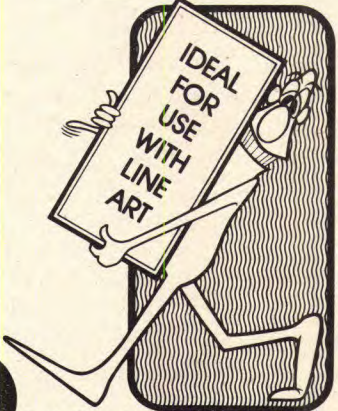
New **FORMATT** lettering styles including the most popular ITC licensed typefaces • A new selection of borders, ornaments, and shading mediums • New **FORMALINE** charting and graphic art tapes. • New graphic art accessories.

**THE NEW**  
**LIBRARY OF SHAPES**™

A designers dream! Cut-out acetate shapes in a variety of basic design configurations ready for instant placement on layouts, comps, and reproduction art.



a variety of sizes and line weights




many creative applications

- Enhancing Headlines
- Advertising Specials
- Creating Logos
- Highlighting Ads
- Framing Photos
- Designing Labels

see your **FORMATT & FORMALINE** dealer

or write:  
 Graphic Products Corporation  
 3601 Edison Place  
 Rolling Meadows, IL 60008

 To: Graphic Products Corporation  
 3601 Edison Place  
 Rolling Meadows, IL 60008

**Please rush me free FORMATT & FORMALINE Catalog No. 6**

My Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Have you used **FORMATT & FORMALINE**?  Yes  No

# A I G A ACTIVITIES

The American Institute of Graphic Arts is well known for the exhibitions which it sponsors each year.

ful tool for institutions who desire good design but must operate on a low budget.

Regular AIGA activities include: competitions resulting in six major exhibitions and related (recorded) seminars and slide archives, small exhibitions of influential work by individual artists and designers, numerous book clinics, career clinics for students, spring and fall plant tours, traveling exhibitions, and the publication of a catalog for each major exhibit and a variety of reference materials.

**Symbol/Signs.** This continuation of the massive study for the Department of Transportation deals with the standardization of informational symbols and signage in America—from expressways to air terminals.

What is not commonly known is that AIGA has been expanding its activities through grants. Three interesting and far-reaching assignments are presently being developed:

**Cost/Efficiency Benefits from a Design System.** This research project being developed for NEA will demonstrate the efficiency of design systems which are properly conceived and managed. The results can be as beneficial to a corporation as to a federal agency.

**A Graphics Standards Manual for Non-Profit Institutions.** This project, sponsored by the National Endowment for the Arts, will culminate in a most use-

You can avail yourself of the benefits of the AIGA with considerable savings in time and money through membership in the organization. Members enjoy reduced fees and access to all AIGA facilities and programs. Send in the coupon below to join or receive more information.

Make all checks payable to:  
 The American Institute of Graphic Arts  
 1059 Third Avenue  
 New York, N.Y. 10021

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

- Professional Sponsors (includes non-profit organizations): \$100
- Resident New York City and Suburban: \$75
- Non-resident, U.S. and Foreign: \$40
- Please send further membership information



The New!  
Typefaces  
\*\*\*\*\*  
AND NOW  
BLUE-ZIP!  
NON-  
REPRO!!

# Zipatone® Dry Transfer Lettering Just Got Better!

That's right! Now Zipatone® lettering works quicker and easier with our new **Blue-Zip® Non-Repro Pen**. With its sharp point for fine lines and a smooth-flowing ink that dries quickly and won't smear or bleed, **Blue-Zip®** is great for lettering baselines. But best of all, if you want your artwork clean for presentation just touch the blue line with the special **Blue-Zip® Eradicator** and it vanishes instantly without a trace.

Along with dry transfer lettering, **Blue-Zip®** is great when a copywriter needs to make a correction in the margin, when the pasteup artist sets up a final board or when a production manager indicates something to the printer. Anywhere in the creative process, **Blue-Zip®** can make the job easier!

Whether it's new dry transfer typefaces or new graphic products, Zipatone® continues in its research and development of faster and better ways to make your idea a reality.

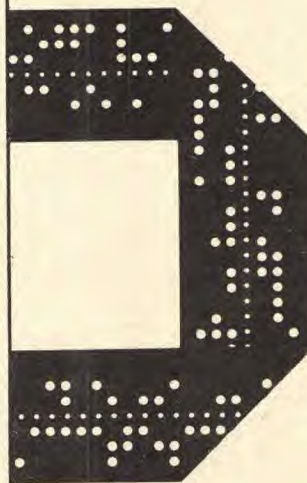
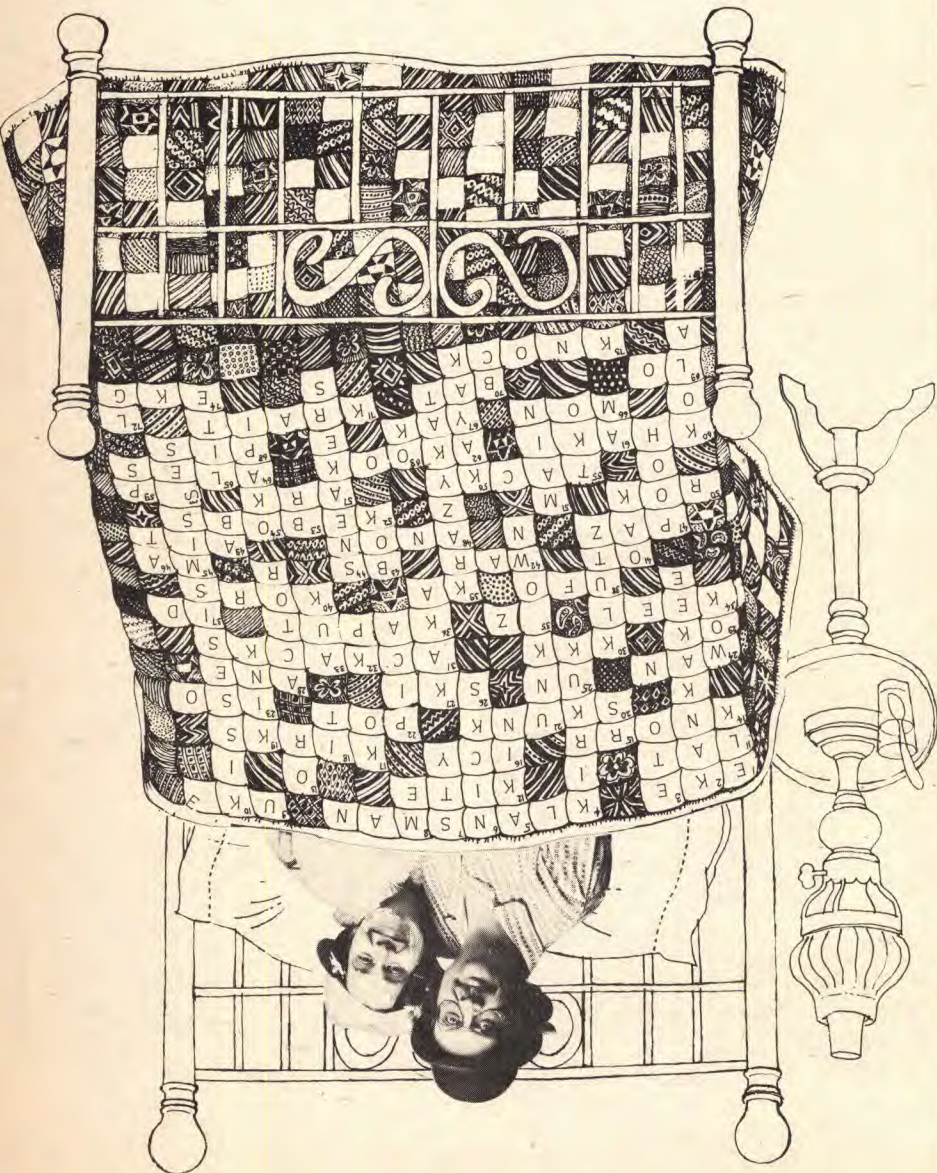


zipatone inc.®  
150 fencil lane, hillside, illinois 60162

- Yes, I'd like to know more about **Blue-Zip®**
- I would like a Zipatone® Products Catalog

UL3

Name \_\_\_\_\_ Title \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip! \_\_\_\_\_



We're on our way . . . Coming to fill your every need. We could be just what you've waited for, longed for, desperately needed, spent sleepless nights over, wished you had yesterday . . . finally gave up on??? Well, don't despair, the long wait has ended. We have arrived and are anxious to fulfill your every desire. We can service you competently and efficiently. So just sit back, and let us solve your problems.



# Geotype Geotype Geotype Geotype &

All right class. What's the ampersand for? Sitting there in the middle of the page with its legs crossed, looking old-fashioned. What's it got to do with Geotype?

You there, with the T-square behind your ear, speak up. It means — and more — you say.

And more what?  
And more characters per sheet. 22% more than the other guys.

Good, what else?  
And more easy to use. Guidelines printed right on the sheet. Guaranteed shelf-life. Won't crack or break up because of a more stable carrier sheet. Won't knock off, has a low-tak adhesive you have to lean into. Good stuff.

What else.  
It's more heat-resistant too. Independent tests prove that Geotype's results are best. Can be used for ozalid or white-print reproduction systems. Coated papers don't have to be sprayed. Doesn't need fixing.

What more do you need?  
It costs less than our major competitor. Available in 169 faces, black and white. And the white is whiter. True! whiter and more opaque.

And there's still more.  
More products.  
Geocolor custom color transfer sheets. Geotone self-adhesive cut-out shading film. Geosign self-adhesive vinyl lettering. Geoex dry transfer shading and texture sheets. Geotape charting tapes. And more to come? More faces expected soon.

Maybe we should have called it Geotype plus.

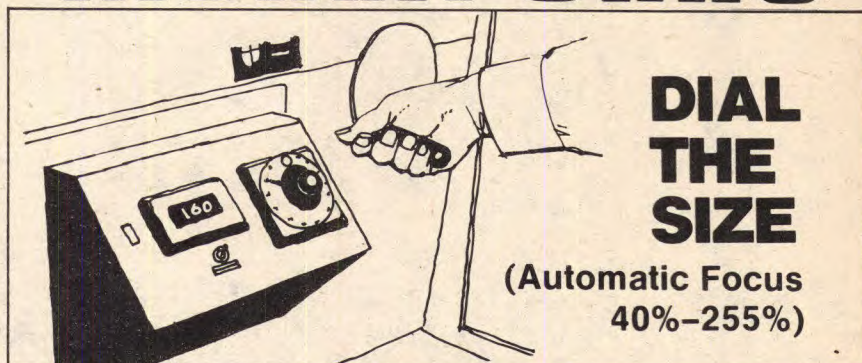
For more information about Geotype and the complete line of Geographics products send your business card or this coupon to:

## Geographics

2000 S. Airport Road  
Richfield, Utah 84701  
(801) 896-6488  
(604) 685-8236

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Firm \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

# INSTANT-STATS



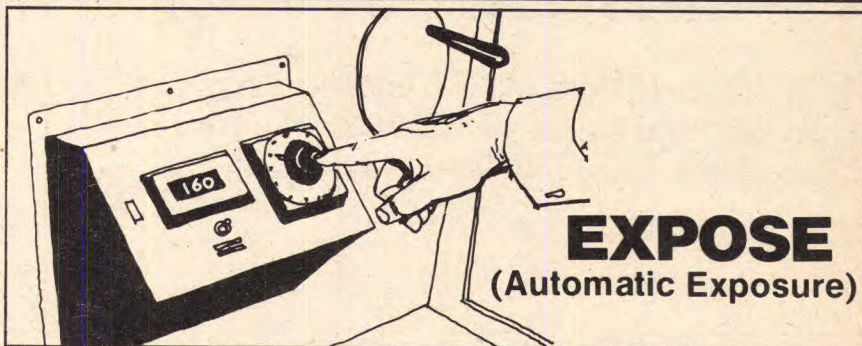
**DIAL THE SIZE**

(Automatic Focus 40%-255%)



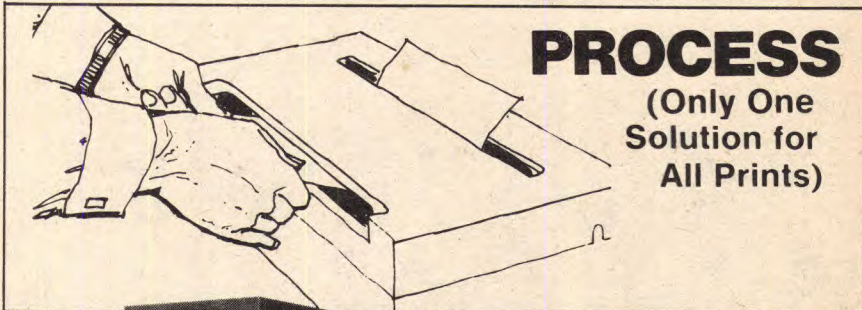
**LOAD**

(Sizes up to 18" x 24")



**EXPOSE**

(Automatic Exposure)



**PROCESS**

(Only One Solution for All Prints)



**REPRODUCTION QUALITY:**  
METAL OFFSET PLATES POSITIVE STATS  
PAPER OFFSET PLATES REVERSE STATS  
SCREENED PRINTS FILM POSITIVES

**NO DARKROOM  
NO PLUMBING  
NO SPECIAL WIRING**

**duostat corp.**

114 BEACH ST.,  
ROCKAWAY, N.J. 07866  
201-625-4400

**POS-1 OWNERS!**  
Pos-1 IS A REGISTERED TRADEMARK OF THE VISUAL GRAPHICS CORP.

**A NEW SOURCE FOR**  
• NEG • POS  
• TONE • FILM

**SAVES UP TO...**



**ON A 50 SHEET BOX OF POS. PAPER**

**DUOSTAT CORPORATION**  
114 Beach St., Rockaway, N.J. 07866  
201-625-4400



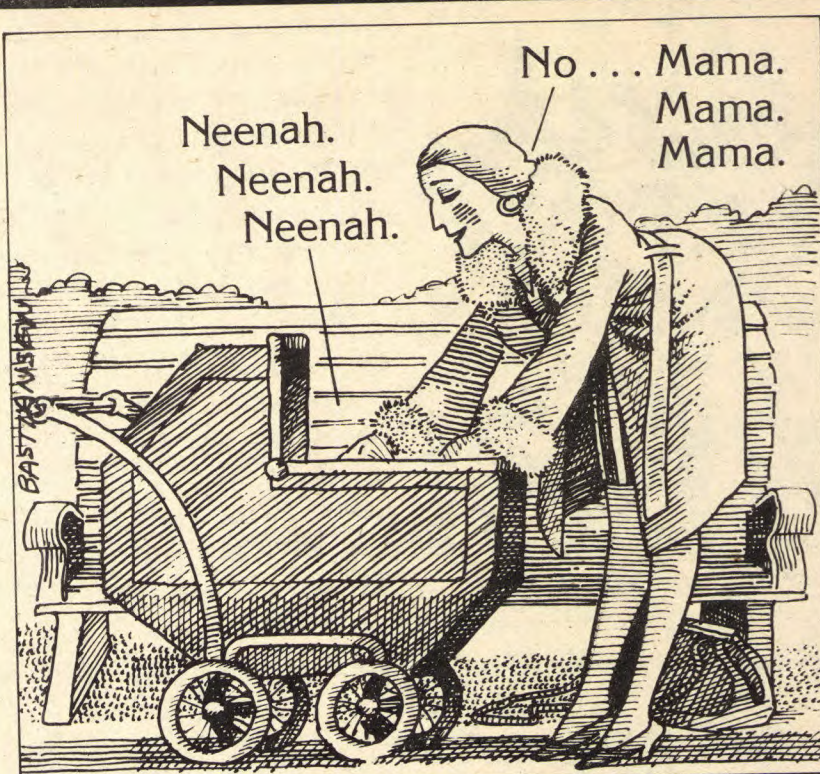
**T**

We've got a  
**BIG** problem

Our type has to be crisp and sharp when our customers project it 6 to 12 inches high. Our colors have to jump off the screen no matter how big the enlargement. Helvetica must look like Helvetica and Korinna like Korinna, beautifully spaced and positioned even if the word is 40 feet across on the screen.

We at Spindler Slides make it happen, we've got the equipment and the knowhow. When you have a BIG problem, call us, we'll bring it down to size.

 SPINDLER SLIDES, INC.  
25 WEST 43RD ST. SUITE 707 NY, NY 10036 212-730-1255



**Neenah Paper**

Neenah Bond and other fine papers.



**Neenah Paper**  
A Division of Kimberly-Clark  
Neenah, Wisconsin 54956

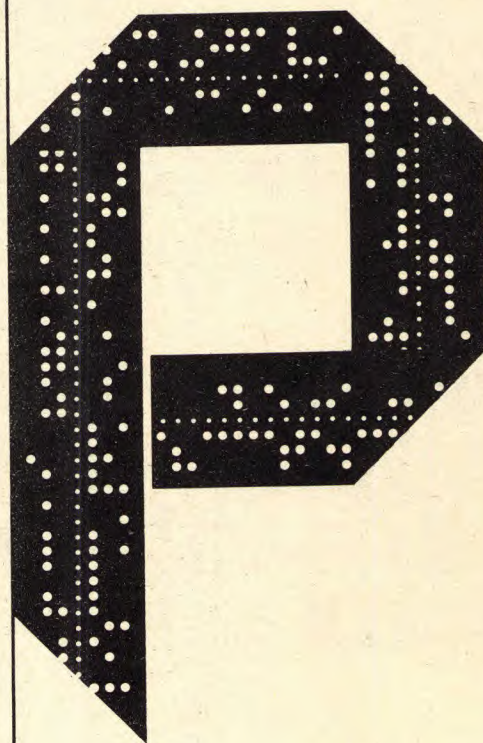
کینگ

**SOMEONE AT KING KNOWS WHAT IT SAYS**

There are over 1000 languages and dialects in which we set type for corporate communications and advertising material.

**King Typographic Service**

305 East 46th Street, New York, New York 10017, (212) 754-9595  
The Foreign Language Division of TGC



**PHOTOTYPES PERSONNEL** — a unique agency devoted exclusively to the typesetting industry. We can fill all your personnel needs — 24-hours a day — full- or part-time or freelance. Contact: **PHOTOTYPES PERSONNEL, INC.** 444 Park Ave. So. N. Y. C. 10016 (212) 725-1341



# U&LC BOOK SHOP

There are six new titles in the U&LC Book Shop: #192-Graphis Annual; #193-Graphis Posters '78; #194-Penrose 77/78; #195-Graphic Design International; #196-Art Directors' Index to Photographers No. 5; #197-Speaking Out On Annual Reports. Every book listed here was carefully reviewed by U&LC editors to bring you the best of the current crop of

new graphic arts books. To order any of them, complete the order coupon or a copy of it and forward it with your payment to the U&LC Book Shop.

#197—Speaking Out On Annual Reports



A collection of 50 essays dealing with all aspects of annual reports, including personal perspectives of leading designers, illustrators, public relations directors and accountants. Some of the contributors are: R. O. Blechman, Seymour Chwast, Roger Cook, James A. Cross, Louis Dorfsman, Tom Geismar, Herb Lubalin, John V. Massey, Jim Miho, Paul Rand, Kenneth Resen, Arnold Saks and Gorge Tscherny. 112 pages. Paper. 8 x 11. \$15.00.

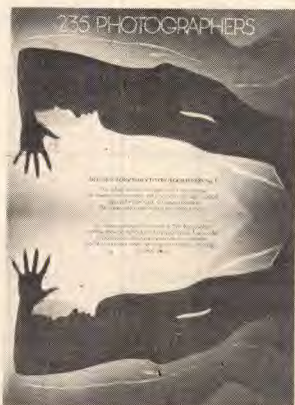
#192—Graphis Annual Ed. Walter Herdeg



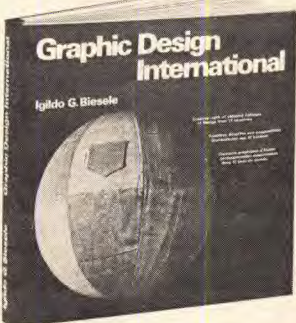
Once again Mr. Herdeg has collected the best graphic designs from all over the world and reproduced them beautifully. Twenty-nine countries are represented as is the full range of print and film media, covering advertisements, annual reports, booklets, book jackets, and magazine covers, trademarks, letterheads, packages, record covers, and editorial design. Of course this is a great swipe file as well as a record of the best work and who did it. It's also a mind opener, offering new ideas and solutions to graphic arts problems. 240 pages. 9 1/2 x 12. 781 illustrations with 88 pages in full color. Indexes. Detailed captions. \$37.50.

#196—Art Directors Index to Photographers No. 5

An exciting and insightful overview of current trends in commercial photography, conveniently arranged by country and alphabetically within each of 14 countries. Includes work of 235 photographers including 67 from the United States. Beautiful enough for your coffee table but it's really a working tool. Lists of 4000 photographers. 416 pages. 700 color plates and 150 b/w pictures. 9 x 12. \$42.00.



#195—Graphic Design International by Igildo G. Biesele



A collection of work from twelve leading colleges of design in the Federal Republic of Germany, the Democratic Republic of Germany, France, England, the USA, Holland, Italy, Japan, Poland, Czechoslovakia, Canada and Switzerland. 216 pages. 10 x 9.85. 1000 illustrations. \$42.50.

#193—Graphis Posters '78 Ed. Walter Herdeg



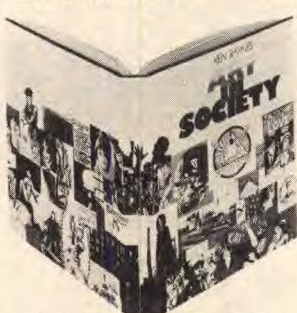
A visual record of the world's best posters arranged in four categories: advertising, cultural, social and decorative. As with all Graphis publications, beautifully designed and printed. 176 pgs. 9 x 12. 759 illustrations with 108 in color. \$35.00.

#153—Film & TV Graphics 2 Ed. Walter Herdeg



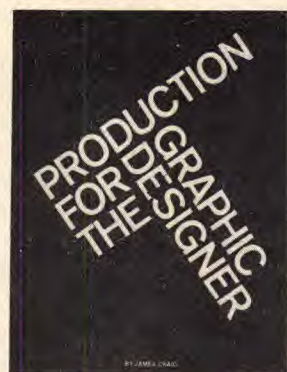
A thorough, international examination of all essential aspects of film and TV graphic design, including entertainment films, TV films, sponsored films, commercials, titles, captions, experiments, new techniques. A unique professional and artistic guide in the field of animation. 22 pages. 9 1/4 x 9 1/4. 1264 illustrations, 160 in color. \$28.00.

#149—Art in Society by Ken Baynes, preface by Milton Glaser



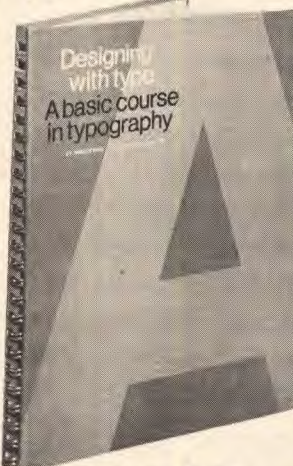
A definitive statement on how art and society inter-relate. Considers commercial, high and folk art in relation to work, worship, sex, and war. Spans many centuries and cultures. Assumes art resides in the kitchen as well as the museum. An exciting thesis, beautifully presented. 288 pages. 10 x 8 1/2. 530 illustrations, 44 in full color. \$35.00.

#103—Production for the Graphic Designer by James Craig



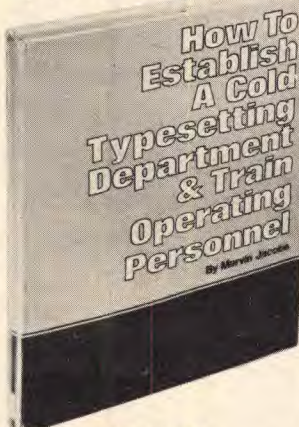
Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index. 208 pages. 8 1/2 x 11. Over 400 illustrations. \$18.50.

#132—Designing With Type by James Craig



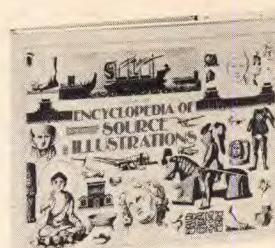
Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter. 176 pgs. 9 x 12. Semi-concealed Wire-O Binding. Glossary. Index. Bibliography. \$12.95.

#183—How to Establish a Cold Typesetting Department & Train Operating Personnel by Marvin Jacobs

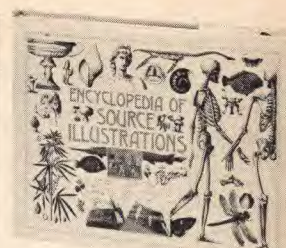


A management-oriented guide to planning and operating a cold typesetting department or shop. Reviews objectives, work area, equipment, tools, supplies, selection and training of personnel. 280 pages. 8 1/2 x 11. \$34.50.

#156, 157, 158—Encyclopedia of Source Illustrations Ed. Johann Georg Heck



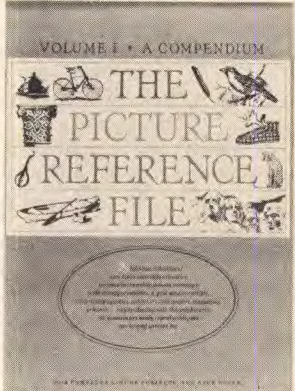
A faithful facsimile reissue, in two volumes, of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia in 1851—presenting in astonishingly detailed steel engravings the scope of man's knowledge up to that time in every important field. Complementing the 11,282 steel engravings reproduced are clear de-



scriptions of each plate, and an almost incredibly complex index for locating any subject—or any individual picture under that subject—immediately. Pictures are of reproducible quality.

300 pages, 12 x 9 1/4. Each volume, \$27.50. Boxed set, \$55.00. Vol. 1, #156; Vol. 2, #157; boxed set, #158.

#150—The Picture Reference File Volume 1—A Compendium



The first in a 25-volume series. A master swipe file of reproducible art all in the public domain. Vol. 1 has 2,200 pictures culled from 131 sources including private collections. Good size illustrations, clearly printed on 80 lb. glossy coated paper. All pictures captioned with identification and source. Extensively indexed. 400 pages. 9 1/2 x 12 1/2. (This book went out of print as U&LC went to press.)

#154—Graphis Packaging 3 Ed. Walter Herdeg Foreword by Karl Fink



Shows and comments on the best of the latest packaging graphics. Covers food, beverages, textiles/clothing/accessories, household, sports/tobacco products, stationery, cosmetics, pharmaceuticals, promotional and industrial packaging. 250 pages, 9 1/2 x 12. 801 illustrations, 154 in color. \$39.50.

#159—Pasteup by Rod van Uchelen



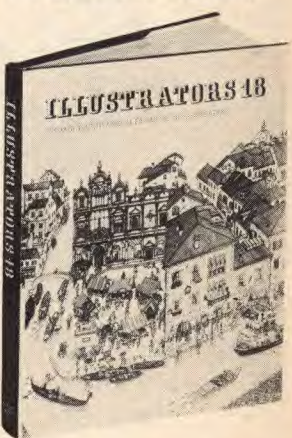
Production Techniques and New Applications

#178—Photographics '77 Ed. Walter Herdeg



The international annual of advertising and editorial photography. Covers 30 countries and a wide range of print media and TV. It is a definitive, comprehensive, stimulating, and beautifully reproduced record and idea source. Many full-color reproductions. Indexes for photographers, art directors and designers, agencies, publishers, and advertisers. 228 pages. 9 x 12. 727 illustrations. \$37.50.

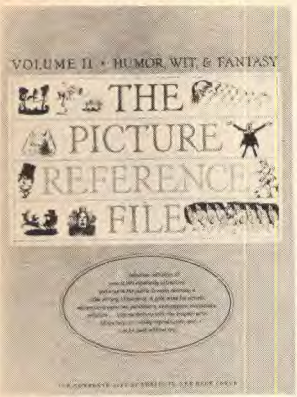
#172—Illustrators 18 Ed. by Robert Hallock



The award winners and the almost 500 juried selections of the Society of Illustrators Annual National Exhibition. A visual guide to top talent, source of ideas, a graphic record of the best contemporary styles and techniques. Index includes artists' addresses. 320 pages, 8 1/2 x 11 1/2, with 80 pages in color. \$24.50.

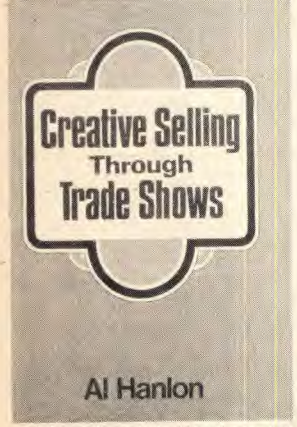


#168, #169—The Picture Reference File, Volume 2—Humor, Wit & Fantasy



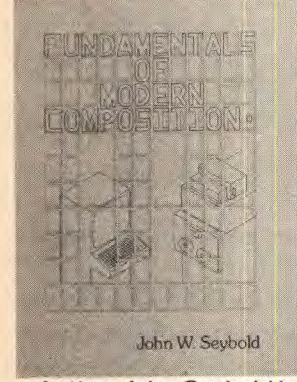
A fabulous collection of over 2000 especially attractive pictures in the public domain. Culling from 130 sources including private collections the world over. Collated into 70 categories for easy reference. Large size, clean pictures, almost all can be reproduced in line and will take enlargement or reduction. Pictures run gamut from whimsy to the grotesque. 432 pages, 9 1/2 x 12 1/2. (This book went out of print as U&Ic went to press.)

#184—Creative Selling Through Trade Shows by Al Hanlon



A handbook telling how to use trade shows to boost sales volume. Covers suiting the exhibit to the show, setting sales objectives, increasing staff incentive, managing exhibits, booking orders, and creating exhibits that will attract attention and display the product effectively. 224 pages, 5 1/2 x 8 1/2. \$10.00.

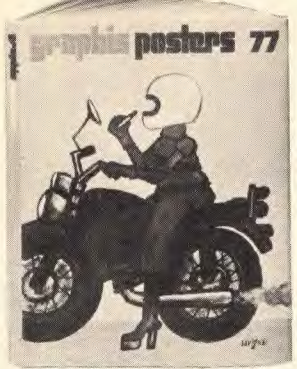
#180—Fundamentals of Modern Composition by John W. Seybold



Author John Seybold is one of the most knowledgeable and articulate experts in this field. He has written this book for a broad audience of writers, editors, publishers, typesetters and printers, those planning to install or expand their installation of typesetters in offices or typographic services, and for all purchasers of composition.

Subject matter runs the gamut of word processing/typesetting technologies and systems and covers alternative methods of input, storing and retrieving, makeup, and output with economic, technological, typographic, and personnel considerations. A masterful coverage in one volume. Illustrated and indexed. 402 pages, 8 1/2 x 10 1/2. Softcover. \$20.00. This book available to United States residents only.

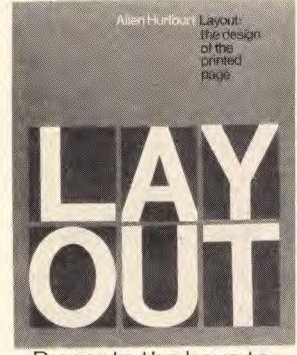
#171—Graphic Posters '77 Ed. by Walter Herdeg



The world's best advertising, cultural, social, and decorative posters. A beautifully designed and printed record and idea source.

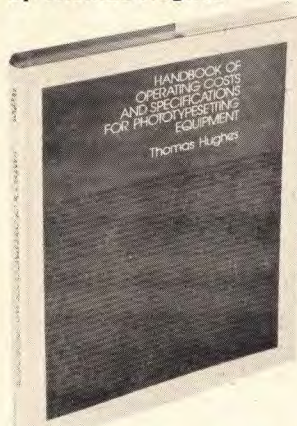
220 pages, 9 1/2 x 12. 759 illustrations (108 in color). \$35.00.

#179—Layout by Allen Hurlburt



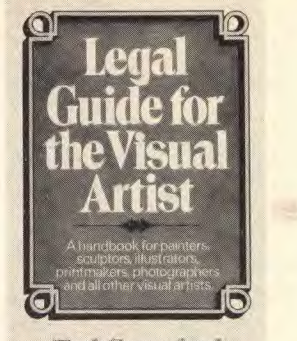
Presents the keys to successful graphic design by tracing the history of 20th-century design, analyzing basic principles, explaining content of the printed page and the psychology of graphic communications. Deals with major art movements, ways of dividing space on the page, from the Golden Mean of Greece to Le Corbusier's modular system and the Swiss grid system. Relates content to photography, illustration, typography, and all to the communication's purpose and to achieving the desired response. A thoughtful and articulate analysis of applied graphics by a master practitioner. 160 pages, 8 1/2 x 10 1/2. 200 illustrations. Bibliography. Index. \$17.95.

#182—Handbook of Operating Costs and Specifications for Phototypesetting Equipment by Thomas Hughes



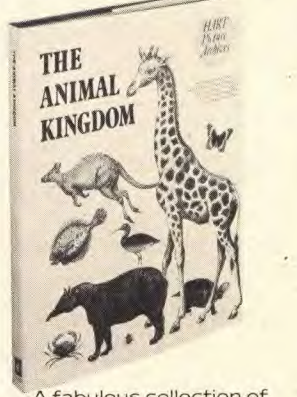
Which keyboard, terminal, typesetter, OCR, or computer system is best for you? To help you find the answers, this book analyzes the operating costs, including labor, tax, depreciation, factory and other costs involved in purchase and use. Budgets hourly costs for one- and two-shift operations. Outlines systems studied and includes equipment-buying decision checklist. Illustrates and gives specifications data for all machines analyzed—231 models from 71 manufacturers. Does not include most of the recent low-cost direct-entry typesetters or other machines introduced in 1976-77. 280 pages, 8 x 11. \$34.50.

#185—Legal Guide for the Visual Artist by Tad Crawford



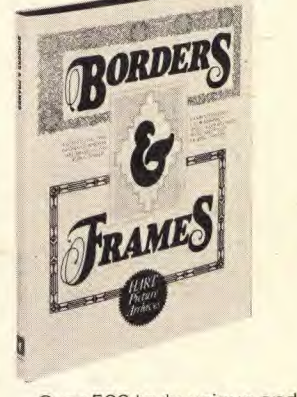
A handbook for designers, illustrators, photographers and other artists. Covers tax problems including deducting cost of working space and materials as well as the new copyright law, rights of the artist, sales problems, reproduction rights, leases, estate planning, donations to museums, contracts, artists groups, etc. 288 pages, 6 1/2 x 9 1/2. \$9.95.

#186—The Picture Reference File—The Animal Kingdom



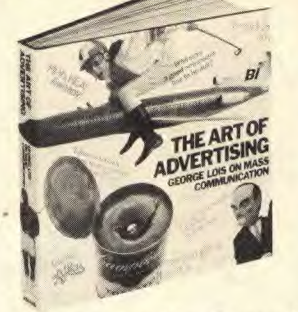
A fabulous collection of more than 2,000 pictures covering quadrupeds, crustaceans, birds, fish, worms, butterflies and reptiles. Pictures in alphabetical order. Good size pictures, clearly printed to take enlargement or reduction. Indexed. Hardbound. 400 pages, 9 1/2 x 12 1/2. \$44.50.

#191—The Picture Reference File—Borders & Frames



Over 500 truly unique and widely varied styles. They are clearly printed, reproducible and copyright-free. Indexed. Hardbound. 400 pages, 9 1/2 x 12 1/2. \$39.50.

#187—The Art of Advertising—George Lois On Mass Communication



This may well be the most beautiful book on advertising you ever saw but don't let that fool you. It's not for your coffee table. It's not for too heavy, but too informative, too stimulating, too downright provocative and useful to be out of your reach. Here are exquisitely reproduced large-size color reproductions of some of the most successful advertisements and campaigns of recent times. Accompanying each are succinct Lois-comments stating the message problem and the reason-why of the solution. All together, a fabulous mixture of graphic beauty, revealed strategies, and a post-graduate course on how to use mass communications effectively. This book focuses on advertising but its revelation of strategies and tactics extend its value to all people involved in mass communications—in promotion, editing and writing, print or television, point-of-sale, or whatever. This is a showcase of graphics and words harnessed and focused to achieve specific results. As Dick Schaap said, "To read George Lois on advertising is to read Caesar on warfare, Da Vinci on art, Ted Williams on hitting, and Clifford Irving on fraud!" 330 pages, 12 x 12. \$45.00.

#167—A Book of Ornamental Alphabets Compiled by the Main Street Press

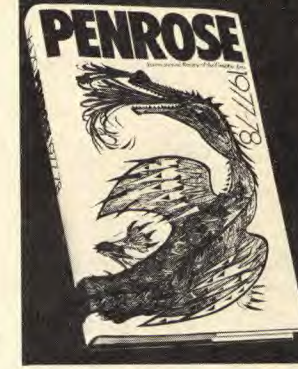
Large, clean, reproducible reproductions of ornamental alphabets, initial letters, illuminated initials, monograms and ciphers, panels, friezes, capitals, borders, corners and centerpieces, frets, tiles, guilloches, bosses, ribbons and scrolls, trefoils and spandrels, and other ornaments. 128 pages, 8 1/2 x 11. \$3.95.

#175, #176—Art and Reproduction by Raymond A. Ballinger

A readable introduction to the worlds of printing, platemaking, typesetting, and related products and services. Good for young artists, students, and office persons now involved in graphics and reproduction. Illustrated. Lucid, Concise. Indexed. 112 pages, 7 1/2 x 10 1/2. Cloth, \$175, \$12.95. Paper, \$176, \$7.95.

#181—A Book of Art Nouveau Alphabets and Ornamental Designs Art Nouveau in the

#194—Penrose 77/78 Ed. Clive Goodacre



bound. \$3.00 in U.S.A. \$3.50 in Canada.

Still available:

- #102—Milton Glaser Graphic Design. \$37.50.
- #104—Trademarks and Symbols, Vol. 1, Alphabetical Designs. \$9.95.
- #105—Trademarks and Symbols, Vol. 2, Symbolical Designs. \$9.95.
- #106—Packaging, \$8.95.
- #107—Publication Design, by Allen Hurlburt. Paper. \$8.95.
- #148—The 55th Art Directors Annual. \$25.00.
- #155—Primer of Typeface Identification, by Lawson, Provan, Romano. \$10.00.

# Quality Paperbacks

1890's was a resurgence of a decorative, romantic, baroque style glorifying the ornamental value of the curved line. There is renewed interest in Art Nouveau today, and this book illustrates 72 alphabets created by Chicago sign painter Frank H. Atkinson in the early 1900's, as well as assorted "panels and ends," advertisements, and initials. All are in the public domain and reproducible from this book. 112 pages, 11 x 8 1/2. \$4.50.

#188—Brushstrokes and Free-Style Alphabets by Dan X. Solo

A collection of 100 sets of numbers and special symbols selected and arranged by Mr. Solo. The alphabets often include an appropriate vignette or decorative flourish. Fonts take on a diversity of form—upright, lightface, Japanese, slanting, bold, delicate, thick, Hinduesque and many more. An idea source for lettering for posters, menus, signs, packaging, logos and any project that calls for free-style alphabets. 100 pages, 8 1/2 x 11 Paper-

bound. \$3.00 in U.S.A. \$3.50 in Canada.

#189—Florid Victorian Ornament by Karl Klimsch

Over 700 metal engraved designs on 102 plates: borders, frames, corners, leaves, scrollwork, strapwork, rosettes, escutcheons and cartouches in various sizes and styles. Clean lines and shadings on opaque (minimal show-through) paper. Illustrations are copyright-free. Reproduction rights accompany purchase of book. 102 plates. vii + 102 pages. 8 1/2 x 11 1/2. Paperbound. \$3.50 in U.S.A. \$4.00 in Canada.

#190—Historic Alphabets and Initials Ed. Carol Belanger Grafton

A collection of over 2,000 decorative letters, many grouped in complete alphabets. Spans ten centuries, from medieval illuminated manuscripts to the modern era. A wealth of copyright-free material and ideas. Illustrations are clean and reproducible. 176 pages, 8 1/2 x 11 1/2. Paperbound. \$4.00 in U.S.A. \$4.75 in Canada.

**U&Ic Book Shop**  
216 East 45th Street  
New York, N.Y. 10017

Please enter my order for the books whose numbers are circled below:

102	103	104	105	106	107	132	148	149	150	153
154	155	156	157	158	159	167	168	169	171	172
175	176	178	179	180	181	182	183	184	185	186
187	188	189	190	191	192	193	194	195	196	197

Enclosed is my check for \$\_\_\_\_\_. All orders will be shipped postpaid. No COD's. New York residents add sales tax. Shipments out of the United States, add 5%, payable in U. S. funds. Books are not on display at U&Ic's offices.

NAME \_\_\_\_\_

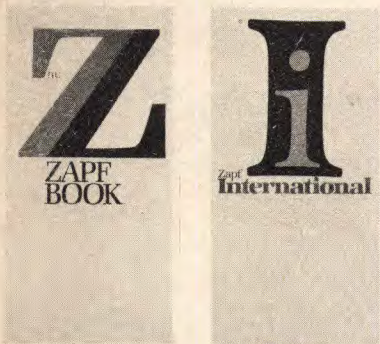
ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please Print



# ITC Type Specimen Booklets and U&LC Back Copies for Sale



*International Typeface Corporation*  
*International Typeface Corporation*  
*International Typeface Corporation*  
*International Typeface Corporation*  
*International Typeface Corporation*  
*International Typeface Corporation*  
*International Typeface Corporation*  
*International Typeface Corporation*  
*The Typeface Collection*  
*ITC*

**New "The ITC Type-  
 face Collection"**  
 115 ITC Typefaces  
 124 pages plus  
 cover, 6x12 \$2.00  
 per copy

**Free** One free copy of  
 "The ITC Typeface  
 Collection" with  
 each order for a  
 full set of 20  
 ITC Specimen  
 Booklets.

Qty.	Unit Price	Total
<b>ITC BOOKLETS:</b>		
—	ITC American Typewriter	.75c
—	ITC Avant Garde Gothic with Oblique	.75c
—	ITC Avant Garde Gothic Condensed	.75c
—	ITC Bauhaus	.75c
—	ITC Benguiat	.75c
—	ITC Bookman	.75c
—	ITC Eras	.75c
—	Friz Quadrata	.75c
—	ITC Garamond & Condensed	.75c
—	Italia	.75c
—	ITC Kabel	.75c
—	ITC Korinna with Kursiv	.75c
—	ITC Lubalin Graph	.75c
—	ITC Newtext	.75c
—	ITC Quorum	.75c
—	ITC Serif Gothic	.75c
—	ITC Souvenir	.75c
—	ITC Tiffany	.75c
—	ITC Zapf Book	.75c
—	ITC Zapf International	.75c
—	The ITC Typeface Collection	\$2.00
<b>U&amp;LC BACK COPIES:*</b>		
—	U&lc, Vol. 1, No. 3	\$1.50
—	U&lc, Vol. 2, No. 1	\$1.50
—	U&lc, Vol. 2, No. 2	\$1.50
—	U&lc, Vol. 2, No. 3	\$1.50
—	U&lc, Vol. 3, No. 2	\$1.50
—	U&lc, Vol. 3, No. 4	\$1.50
—	U&lc, Vol. 4, No. 1	\$1.50
—	U&lc, Vol. 4, No. 2	\$1.50
—	U&lc, Vol. 4, No. 3**	\$1.50
—	U&lc, Vol. 4, No. 4**	\$1.50
Total order		.50
Add postage for booklets only		.50
N.Y. residents add state sales tax		
Remittance enclosed		

These handsomely designed, colorful ITC specimen booklets and back copies of U&lc are available for your personal use and collection. To obtain them, just complete this order form and mail it to us. All orders must be accompanied by a remittance. No CODs, or purchase orders without remittances, can be handled. Please make checks payable, in U.S. funds, to ITC.

**International Typeface Corporation**  
 216 East 45th Street, New York, N.Y. 10017

Name \_\_\_\_\_

Company \_\_\_\_\_

Title \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip Code \_\_\_\_\_

Country \_\_\_\_\_ Bibliothek \_\_\_\_\_

I am ordering a full set of ITC Specimen Booklets. Please send me one free copy of "The ITC Typeface Collection."

\*Outside U.S. \$2.50 per copy.  
 \*\*Outside U.S. \$4.00 per copy.

**MOVING?  
 CHANGE OF  
 ADDRESS:**  
 SEND THIS LABEL  
 (OR COPY OF IT)  
 WITH YOUR  
 CORRECTIONS  
 TO: **U&LC**  
**216 EAST**  
**45 STREET**  
**NEW YORK**  
**N.Y. 10017**

